Academic Calendar 2006-2007

FACULTY of MUSIC
UNIVERSITY OF TORONTO

UNIVERSITY OF TORONTO FACULTY OF MUSIC

WHERE GREAT MUSIC MEETS GREAT MINDS

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Graduate Office & Admissions, Room 123
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From the Dean

Gage Averill, Dean of the Faculty of Music

Welcome to the Faculty of Music and to what we hope will be one of the great adventures of your life. Home to a diverse and dynamic community of scholars, performers, composers, and educators, the Faculty also boasts world-class performance halls and the finest and most extensive music library in Canada. Throughout the academic year, we're home to master classes by renowned artists, lectures by leading scholars, recitals and concerts by our own distinguished artists and ensembles as well as by touring performers. Our teaching staff of scholars, performers, and educators boasts internationally active careers through which they disseminate knowledge, skills, and passion for music with the community and the world. Whatever your musical passion, be it jazz, chamber music, opera, Balinese gamelan, contemporary music, or early music, you're likely to find it taught or performed in our halls.

We're committed to preparing our students for the real world of music careers in a swiftly changing musical environment. In our recording studio, computer labs, and master classes with music professionals, students gain skills and resources to assist them in preparation for their careers. Our students participate in colloquia, conferences, large-scale concerts and performances, recordings, and in internships such as teaching in primary and secondary schools that provide them with practical experience. You will find our alumni teaching at top research universities, as featured soloists or ensemble members in prominent orchestras and opera companies, and in schools throughout North America training new generations of musicians. Our job is to provide the best possible academic and musical experience for our students — yours is to make the most of your undergraduate education and these opportunities!

We invite you to explore our programs, courses, and curriculum in the pages of this Calendar. Our motto, *Where Great Minds Meet Great Music*, captures a sense of discovery, innovation, creativity and lively interaction that we hope will characterize your time at the University of Toronto. We're striving to be the best place possible at which to study and perform music, a place where music students can pursue dreams *and* careers, and we hope you'll make the most of our curriculum, our facilities, our faculty, and our location in the heart of one of North America's great art cities.

DEANS OF THE FACULTY OF MUSIC

1918– 1927 Augustus S. Vogt
1927– 1952 Sir Ernest MacMillan
1952– 1968 Arnold Walter (Director)
1953– 1970 Boyd Neel (Dean)
1970– 1977 John Beckwith
1977– 1984 Gustav Ciamaga
1984– 1990 Carl Morey
1990– 1995 Paul Pedersen
1995– 1996 Robert Falck (Acting Dean)
1996 –2004 David Beach
2004 - Gage Averill

SCHEDULE OF DATES 2006-2007

2006

1 Aug	Deadline - Last day for former students not registered in 2005-06 to request permission to re-enrol
4 Sept	Labour Day - University closed
5-8 Sept	Orientation & Ensemble Auditions
11 Sept	Classes begin
14 Sept	Dean's Welcome: All School Convocation: 12:10 pm, Walter Hall - Gathering of all faculty and students
20 Sept	Students who have not paid/ officially deferred fees payment will be removed from courses
24 Sept	Deadline - Last day to add F and Y section code courses
26 Sept	Faculty Council Meeting: 12:10pm
9 Oct	Thanksgiving - University closed
23 Oct	Deadline - Bursary applications
27 Oct	December examination schedule posted
31 Oct	Faculty Council Meeting: 12:10pm
5 Nov	Deadline - Last day to cancel F section code courses without academic penalty
7 Nov	Music Education Division Meeting: 12:10pm
14 Nov	Performance Division Meeting: 12:10pm
28 Nov	Faculty Council Meeting: 12:10pm
8 Dec	Classes end - all programs. All term work in F section code courses must be submitted by this date.
11-21Dec	Examinations, term tests
22 Dec-3 Jan	University closed

2007

8 Jan	Classes begin
21 Jan	Deadline - Last day to add S section code courses
30 Jan	Faculty Council Meeting: 12:10pm
1 Feb	Deadline - Ontario University Application Centre Application for 2007-08 undergraduate programs
6 Feb	Music Education Division Meeting 12:10pm
13 Feb	Performance Division Meeting 12:10pm
15 Feb	Deadline - Music Questionnaire for application for admission to the undergraduate programs for 2007-08
15 Feb	Deadline: Application for the Advanced Certificate in Performance program for 2007-08
18 Feb	Deadline - Last date to cancel Y section code courses without academic penalty
19-23Feb	Reading Week - No classes, undergraduate programs
23 Feb	April/May Examination Schedule posted
27 Feb	Faculty Council Meeting: 12:10pm
11 Mar	Last day to withdraw from the Faculty; Last day to cancel S section code courses
27 Mar	Faculty Council Meeting: 12:10pm
6 Apr	Good Friday – University Closed
13 Apr	End of term – undergraduate programs. All term work in S, Y section courses must be submitted by this date.
16 Apr	Final examinations begin
24 Apr	Faculty Council Meeting: 12:10pm
11 May	Last Day of Final Examination period
21 May	Victoria Day - University Closed
29 May	Faculty Council Meeting: 12:10pm

FACULTY OF MUSIC DIRECTORY

Dean & Graduate Chair: *Gage Averill*

Associate Dean: *Cameron Walter*
Coordinators:
Arts & Science: *Gregory Johnston*
Graduate: *Russell Hartenberger*
History & Culture: *Gregory Johnston*
Jazz: *Terry Promane*
Music Education: *Lee Bartel*
Opera: *Stephen Ralls*
Performance: *Cameron Walter*
Theory & Composition: *Christos Hatzis*

HISTORY & CULTURE OF MUSIC

Gage Averill B.A. (Washington), PHD. (Washington) Professor

Robin Elliott M.A., PH.D. (Toronto) Associate Professor and Jean Chalmers Chair in Canadian Music
William Bowen M.A., PH.D. (Toronto) Associate Professor
M. Celia Cain A.M., PH.D. (Chicago) Assistant Professor
Caryl Clark M.A., PH.D. (Cornell) Associate Professor
John Haines PH.D.(Toronto)Assistant Professor & Canada Research Chair
Gregory Johnston M.A., PH.D. (UBC) Associate Professor
Gaynor G. Jones M.A., PH.D. (Cornell) Associate Professor
****James Kippen PH.D. (Belfast) Associate Professor*
Sherry Lee, M.A. (UWO), PH.D. (UBC) Assistant Professor
John Mayo G.T.C.L.(London),M.A.Toronto),PH.D.(Toronto)Associate Professor
Mary Ann Parker M.M. (S. Illinois-Carbondale) PH.D. (Rochester), Associate Professor

MUSIC EDUCATION

Lee R. Bartel L.MUS.(Western Board) M.ED. (Manitoba) PH.D. Associate Professor
John Brownell *B.F.A. percussion*
Pandora Bryce *MUS.M. (Toronto) flute*
Tim Dawson *double bass*
**Lori-Anne Dolloff LTCL, MUS.M., PH.D. (Toronto) Associate Professor*
Thomas Dowling *clarinet*
Donald Englert *saxophone*
Elizabeth Gould, *B.M. (De Paul), M.A. (Wyoming), D.M.A. (Oergon), Associate Professor*
Harcus Hennigar *MUS.BAC. (Toronto) dip. (Janacek Acad, Czechoslovakia) dip. (Leningrad Acad. USSR) horn*
Bina John, *PH.D (Toronto), Early Childhood, Psychology*
Brian Katz *MUS.BAC, MUS.M. (Toronto) DALCROZE CERT. (Carnegie-Mellon) guitar*
Gillian MacKay, Assistant Professor B.MUS (Lethbridge), M. MUS. (McGill), D.M. (Northwestern)
Phil Nimmons *OC, O.ONT., B.A. (UBC)*
****Doreen Rao MUS.M., PH.D. (Northwestern) Associate Professor & Elmer Iseler Chair in Conducting*
Katherine Rapoport *M.A.(Cantabury) CERT. ADV. STUDIES (Guildhall), violin*
Jeffrey Reynolds M.A., PH.D. (Toronto) Senior Lecturer
Clare Scholtz *MUS.M. (Toronto) oboe*
Patricia Shand MUS.M. (Toronto) ED.D. (Illinois, Urbana-Champaign) Professor
Larry Shields, *trombone*
Olga Van Kranendonk *cello*
Cameron Walter MUS.M., ED.D. (Toronto) Associate Professor

* on leave 2006-2007, **on leave First Term, *** on leave Second Term
Note: Names in italics are cross-appointed to the Graduate Department

MUSICAL THEORY & COMPOSITION

***Gary Kulesha, Senior Lecturer*
Chan Ka Nin M.MUS., D.MUS. (Indiana) Professor
Christos Hatzis M.M. (Eastman), PH.D.(SUNY Buffalo) Professor
**John Hawkins M.M.A. (McGill) Professor*
John Kruspe MUS.BAC. (Toronto), Senior Lecturer
Larysa Kuzmenko *MUS.BAC. (Toronto)*
Ryan McClelland PH.D. (Indiana), Assistant Professor
Dennis Patrick M.MUS (Toronto) Senior Lecturer
Alexander Rapoport MUS.DOC. (Toronto), Lecturer
Mark Sallmen M.A., PH.D. (Rochester) Senior Lecturer & Theory Coordinator

OPERA

Stephen Ralls M.A. (Oxon) A.R.A.M. (London), Musical Director, English Language Instructor & Associate Professor
****Michael Patrick Albano, Senior Lecturer & Resident Stage Director*
Sandra Horst M.M., Senior Lecturer & Head Coach & Conductor
Kate Carver, Andrea Grant, Carol Isaac, Amanda Johnston, *Staff*
Allison Grant *Choreographer/Movement*
Stuart Hamilton *C.M. French Language Instructor, Music Staff*
Clara Carletti *Italian Language Instructor*
Eraine Schwing-Braun *German Language Instructor*
Kelly McEvenue *Alexander Technique Instructor*
Iain Scott *M.A. Opera Education*
Constance Fisher, *Director Emeritus*
Fred Perruzza *Director of Operations, Macmillan Theatre*

PERFORMANCE

Cameron Walter MUS.M.,ED.D. (Toronto) Associate Professor & Divisional Coordinator

Accordion
Joseph Macerollo *M.A. (Toronto)*

Conducting
Raffi Armenian *DIP. (Academy of Music, Vienna), B.SC (London), HON.DOC. (Wilfred Laurier), OC Director of Orchestral Activities*
Gillian MacKay B.Mus (Lethbridge), M. Mus. (McGill), D.M. (Northwestern)
****Doreen Rao MUS.M., PH.D. (Northwestern) Associate Professor; Director of Choral Programs & Elmer Iseler Chair in Conducting*
Jeffrey Reynolds M.MUS., PH.D. (Toronto) Senior Lecturer
Ivars Taurins

Early Music Ensembles
Mary Enid Haines *MUS.BAC. (Toronto), M.MUS. (Toronto), ARCT, voice*
Kevin Komisaruk *B.MUS, M.MUS.,D.MUS (McGill) Assistant Professor, harpsichord*
Alison Melville *MUS.BAC.PERF (Toronto), M.MUS. (Toronto) winds*
Ivars Taurins *strings, voice*

Guitar
Eli Kassner
Jeffrey McFadden *B.MUS. (Western), M.MUS. (Toronto)*

Harp
Judy Loman *art.dip.perf. (Curtis)*

Jazz

Paul Read *M.S.BAC.,B.ED.,M.S.M. (Toronto)* *Associate Professor*
Phil Nimmons *OC, O.ONT., B.A. (UBC)* *Director Emeritus, Composition*
Terry Promane *HONS.DIP.MUS (Humber)* *Assistant Professor, Arranging, trombone*
Heather Bambrick *B.MUS (Toronto)* *voice*
David Braid *B.MUS (Toronto)* *piano*
William Carn *trombone*
Terry Clarke *drums*
Alex Dean *saxophone, improvisation*
Donald Englert *saxophone*
David Occhipinti *guitar*
Terry Lukiwski *trombone*
John MacLeod *trumpet*
Lisa Martinelli *MUS.BAC. (Toronto), B.Ed. (Toronto)* *voice*
Bob McLaren *B.A. (McMaster)* *drums*
Quinsin Nachoff, *saxophone*
Dave Neill *MUS.BAC.PERF. (Toronto),* *materials*
Roy Patterson *B.F.A. (York), M.MUS. (McGill)* *guitar, ear training*
Chase Sanborn *trumpet*
Jim Vivian *bass*
Gary Williamson *piano*
David Young *bass*
Geoff Young, *guitar*

Organ

Kevin Komisaruk B.MUS , *M.MUS.,D.MUS (McGill)*
John Tuttle *B.MUS. (Curtis) FAGO, FRCO, FRCCO* *University Organist*
Patricia Phillips-Wright *M.F.A. (CARNEGIE-MELLON), D.M.A. (YALE) FRCCO (HON)*
William Wright *M.DIV. (Toronto School Of Theology) FRCCO* *Senior Lecturer*

BRASS

Horn

Chris Gongos *B.MUS.PERF. (Alberta)*
Harcus Hennigar *MUS.BAC. (Toronto)*
Jeff Nelsen
Gabe Radford *MUS.BAC.PERF. (Toronto)*
Eugene Rittich *ART.DIP.PERF. (Curtis)*
Joan Watson *B.MUS.PERF. (UVic)*

Trumpet

Jeffrey Reynolds *M.MUS., PH.D. (Toronto)* *Senior Lecturer, Assistant Divisional Coordinator*
James Gardiner *MUS.BAC.PERF. (Toronto)*
Gillian MacKay *B.Mus (Lethbridge), M. Mus. (McGill), D.M. (Northwestern)*
Anita McAlister *MUS.BAC. (Toronto)*
James Spragg *MUS.BAC.PERF. (Toronto)*
Barton Woomert

Trombone

Cameron Walter *MUS.M., ED.D. (Toronto)* *Associate Professor*
Jeffrey Hall
Frank Harmantas *B.SC(HONS) (Illinois), M.M.(Catholic Univ)*
Jehanbakhsh Jasavala *B.F.A. (York), M.MUS. (Michigan)*
Gordon Sweeney *ART.DIP.PERF. (Curtis)*

Tuba & Euphonium

Sal Fratia *MUS.BAC. (Toronto)*
Curtis Metcalf *MUS.BAC. (McMaster), B.ED (Toronto)*
Mark Tetreault

STRINGS

*Co-Heads: Shauna Rolston, *Scott St. John*

Violin

**Scott St. John, Associate Professor*
Marie Berard
Amanda Goodburn *M.Mus. (Toronto)*
Jacques Israelievitch
Etsuko Kimura *M.Mus. (Osaka)*
Annalee Patipatanakoon *ART. DIP. (Curtis)*
Katharine Rapoport *M.A.(Cantab.) CERT. OF ADVANCED STUDIES (Guildhall)*
Erika Raum *MUS.BAC.PERF. (Toronto)*
Mayumi Seiler
Mark Skazinetsky
Leo Wigdorchik

Viola

**Scott St. John, Associate Professor*
Virginia Barron
Daniel Blackman
Teng Li
Katharine Rapoport *M.A.(Cantab.) CERT. ADV. STUDIES (Guildhall)*

Cello

Shauna Rolston *M.M. (Yale)* *Associate Professor*
Roman Borys
Simon Fryer *A.R.C..M., P.R.R.N.C.M.*
Winona Zelenka

Double Bass

Tim Dawson
Paul Rogers
Ed Tait
David Young

WOODWINDS

Flute

Dianne Aitken
Peg Albrecht *MUS.M. (Toronto)*
Susan Hoeppner *B.M.(Juilliard)*
Leslie Newman
Nora Shulman *B.A. (California State University At Northridge)*
Douglas Stewart
Camille Watts

Oboe

Keith Atkinson *B.M. (Indiana), M.M. (Northwestern)*
Richard Dorsey *B.M. (Boston), M.M. (Catholic University Of America)*
Sarah Jeffrey *MUS.BAC.PERF (Toronto), M.Mus.(New Engand Conservatory)*
Clare Scholtz *B.A. (Minnesota), M.MUS. (Toronto)*

Clarinet

David Bourque *MUS.BAC (Toronto), ART.DIP.MUS. (Toronto), M.MUS. (Western)*
Max Christie *B.MUS.A (Western), M.MUS (Yale)*
Joseph Orlowski
Stephen Pierre *B.MUS (Toronto)*
Peter Stoll *M.MUS (Indiana)*
Richard Thomson *ART.DIP (Toronto), MUS.BAC.PERF. (Toronto)*
Joaquin Valdepeñas *M.M. (Yale)*

Bassoon

Fraser Jackson *B.MUS.(Eastman), M.MUS. (USC)*
Kathleen McLean *ART.DIP.PERF. (Curtis)*
Gerald Robinson *B.M. (Juilliard)*
Michael Sweeney *B.M., M.M. (SUNY at Stony Brook)*

Saxophone

Rob Carli
Alex Dean
Donald Englert
Wallace Halladay

PERCUSSION

Russell Hartenberger M.MUS. (Catholic Univ),PH.D. (Wesleyan) *Professor*
Robin Engelman B.M. (Ithaca)
Beverley Johnston B.MUS (Toronto)
John Rudolph M.M. (Catholic Univ)

PIANO

James Parker B.MUS., M.MUS., DMA (Julliard) *Associate Professor and Rupert E. Edwards Chair in Piano*
Midori Koga, DMA (MICHIGAN), *Associate Professor*
Cameron Stowe, DMA (Julliard), *Assistant Professor*
Marina Geringas DIP. (Latvian State Cons), M.MUS. (Moscow S.U.)
Leslie Kinton
John Kruspe MUS.BAC. (Toronto)
Larysa Kuzmenko MUS.BAC. (Toronto)
Boris Lysenko MUS.DOC. (Leningrad Cons)
Andrew Markow
Sandra Lau Martins B.A. (Stanford), M.M. (Juilliard) D.M.A. (Stanford)
Lynda Metelsky
Marietta Orlov M.A.PERF.
Patricia Parr ART.DIP.PERF. (Curtis)
Alma Petchersky ARCM (Royal College of Music-London, UK)
Tanya Tkachenko
Boyanna Toyich MUS.BAC., ARCT
Lydia Wong MUS.BAC. (Toronto), CONCERT RECITAL DIP. (Guildhall)

VOICE STUDIES

Lorna MacDonald B.ME. (Dalhousie), M.M. (Voice Performance) (New England Cons.) *Professor, Head of Voice Studies & Lois Marshall Chair in Voice*
Darryl Edwards B.MUS,B.ED,M.MUS.(UWO),D.M.A.(Michigan) *Associate Professor*
Peter Barnes B.ED. (Manitoba) DIP.OP.PERF. (Toronto)
JoAnne Bentley B.A.(HONS), B.MUS (UBC), M.M.A. (Musicology), M.M.A. ((McGill)
Lynn Blaser B.A. (York) ARCT, DIP.OP.PERF. (Toronto)
Douglas Bodle *Oratorio*
Russell Braun *Artist in Residence*
Eric Domville *Advanced Repertoire for Pianists & Singers*
Ginette Duplessis *French Melodie*
Sandra Horst Italian/English Masterclass
Patricia Kern
Che Anne Loewen B.A. (Winnipeg), B.MUS. (Laurier) M.M. *Vocal Accompaniment, Lyric Diction, Advanced Vocal Coaching*
Jean MacPhail
Mary Morrison OC, ART.DIP.
Eraine Schwing-Braun *German Lieder*
Elizabeth Upchurch *Advanced Vocal Coaching*

FACULTY OF MUSIC ENSEMBLES

Early Music Ensembles
Director Ivars Taurins
University of Toronto Wind Ensembles
Conductors Gillian MacKay, Jeffrey Reynolds
University of Toronto Guitar Orchestra
Conductor Jeffrey McFadden
University of Toronto Jazz Orchestras
Conductors Paul Read, Terry Promane
University of Toronto Vocal Jazz Ensemble
Conductor Lisa Martinelli
University of Toronto MacMillan Singers
Conductor Doreen Rao
University of Toronto Percussion Ensemble
Conductor Robin Engelman

MUSIC ENSEMBLES *(continued)*

University of Toronto Master Chorale
Conductor tba
University of Toronto Symphony Orchestra
Conductor Raffi Armenian
University of Toronto Women's Chorus
Conductor Robert Cooper
African Drumming and Dancing Ensemble
Director Kwasi Dunyo
Gamelan Ensemble
Director Annette Sanger
Japanese Taiko Drumming Ensemble
Director Gary Nagata

PROFESSORS EMERITI

William Aide B.S. (Juilliard) ARCT, LRCT
David Beach M.M., M.PHIL., PH.D. (Yale)
John Beckwith CM, M.MUS., MUS.DOC.
Melvin Berman M.M. (Hartford)
Walter Buczynski
Ronald Chandler M.M.E. (Indiana)
Stephen Chenette M.F.A. (Minnesota)
Gustav Ciamaga M.F.A. (Brandeis)
Robert Falck M.F.A., PH.D. (Brandeis)
Doreen Hall ART.DIP., LIC.DIP. (FRCM HON. CAUS)
Derek Holman D.MUS. (London)FRAM,FRCO,FRSCM,FRCCO
Andrew Hughes M.A., D.PHIL. (Oxon)
Talivaldis Kenins B.LITT.
Edward Laufer M.F.A. (Princeton) MUS.M. (Toronto)
Maria Rika Maniates M.A., PH.D. (Columbia)
Timothy J. McGee M.A. (Connecticut) PH.D. (Pittsburgh)
Oskar Morawetz OC, O.ONT., MUS.DOC.
Carl Morey M.M., PH.D.(Indiana)
Vladimir Orloff B.A. (Lenin State Univ. Minsk), M.A. (Bucharest)
Paul Pedersen MM.S,PH.D. (Toronto)
Robert Rosevear M.M.
Ezra Schabas M.A.
John Weinzweig OC,O.ONT,M.M.,MUS.D.,LL.D
David Zafer

FACULTY OF MUSIC LIBRARY

Kathleen McMorrow B.A., B.L.S. (Toronto) *Librarian*
Suzanne Meyers Sawa B.MUS. (Wittenberg), M.A., M.L.S. (Toronto) *Assistant Librarian*
Sniderman Recordings Archive
John Fodi B.A., M.MUS., M.L.S. (Toronto) *Technical Services Librarian*
Library Technical Staff
Elizabeth Fodi
David James B.MUS. (Toronto)
David Krupka B.A. (Western)
Jay Lambie MUS.BAC.PERF. (Toronto)
Jan MacLean B.A., M.L.S. (Toronto) *Circulation Supervisor*
Bryan Martin MUS.BAC., M.A. (Toronto)
Tim Neufeldt B.MUS,M.A. (Toronto)
Joanne Potma
Melania Varcabet
Karen Wiseman B.A., M.L.S. (Toronto) *Performance Collection*

ADMINISTRATIVE STAFF

Nalayini Balasubramaniam B.Sc. (Toronto) *Registrar*

Marilyn Brown *MUS.BAC. (Toronto) Director of Development & Alumni Relations*
Rebecca Burditt *Performance Assistant*
Gordon Christie *Piano Technician*
Jennifer Doyle *B. MUS. (Vic), Dip. Theatre Arts (George Brown) Box Office Supervisor*
Mary Ann Griffin *B.A. (Toronto), ARCT Concert Manager*
Vivian Hingsberg *B.MUS.(Queens) Performance Administrator*
Sally Holton *B.Math. (Waterloo) MBA (Toronto) Assistant to the Dean*
Susan Ironside *Administrator, Graduate Department*
Joe Lesniak *Building Manager*
Michelle Pereira *B. MUS. (Calgary) Admissions and Recruitment Officer*
Miriam Stephan *Development Associate B.A. (Toronto)*
Fred Perruzza *Director of Operations, Macmillan Theatre*
May Tsang *Business Officer*
Aaron Wong *B.M.(Peabody), M.M. (Juilliard), M.A. (New York) Publicity Officer*

CENTRE FOR ADVANCED STUDIES IN CHORAL MUSIC
Director Doreen Rao, *Elmer Iseler Chair in Conducting*
INSTITUTE FOR CANADIAN MUSIC
Director Robin Elliott, *Jean A. Chalmers Chair in Canadian Music*
CANADIAN MUSIC EDUCATION RESEARCH CENTRE
Director Lee R. Bartel *L.MUS. (Western Board) M.ED. (Manitoba) PH.D. Associate Professor*

MICHAEL AND SONJA KOERNER DISTINGUISHED VISITOR IN COMPOSITION
2004 Gilles Tremblay
2005 Heinz Holliger
2006 Brian Cherney

ROGER D. MOORE DISTINGUISHED VISITOR IN COMPOSITION
2003 Mario Davidovsky
2004 Joseph Schwantner
2005 Kelly Marie Murphy
2006 Steve Reich

WILMA & CLIFFORD SMITH VISITOR IN MUSIC
1986 Jon Vickers *CC, D.LITT*
1987 Sir Michael Tippett *O.M.*
1988 Claude Frank
1990 John Poole
1991 Richard Bradshaw
1992 Jeanne Lamon
1993 Jean Sinor
1994 Edith Wiens
1995 Kenny Wheeler
1996 Maynard Solomon
1997 Allan Monk / Peter Oundjian
1998 Sir David Willcocks, choral conducting
Jose Luis Garcia
1999 Donald Mitchell
2000 Jane Coop
Anton Kuerti
Jim McNeeley
Ben Heppner O.C., voice
2002 Pamela and Claude Frank
2003 Eastman Brass
2004 Kofi Agawu
2005 Renee Rosnes

JOHN STRATTON VISITOR IN MUSIC
2001 Martin Isepp, piano
2002 Marilyn Horne
2003 Martin Isepp, Elly Ameling, voice
2004 Sir Thomas Allen
2005 Russell Braun

RESIDENT & VISITING ARTISTS
Gryphon Trio
St. Lawrence String Quartet
Tafelmusik Baroque Orchestra
Toronto Wind Quintet
Lara St. John

KENNETH PEACOCK LECTURERS
2004 Carl Schachter
2005 Paul Berliner
2006 Patricia Sheehan Campbell

2005-06 Masterclasses & Lectures
Joseph Alessi, trombone
Berlin Philharmonic Wind Quintet
Borromeo String Quartet
Philip Boswell, opera
Russell Braun, opera
James Campbell, clarinet
Jorge Cardoso, classical guitar
William Carn Quintet, jazz
Bruce Cassidy, jazz trumpet
Stephen Clarke, opera
Zoran Dukic, classical guitar
Hilario Duran, Latin jazz piano
Sandra Gavinchuk, opera
Francis Ginzer, opera
Markus Groh, piano
Kevin Hamlin, education
Stuart Hamilton, opera
Carol Isaac, opera
Martin Isepp, opera
Jupiter String Quartet
Gretchen Kerr, performance skills
Lorne Lofsky, guitar
Judy Loman, harp
Lorna McGhee, flute
Miró String Quartet
David Moroz, piano
David Mott, jazz saxophone
New Zealand String Quartet
Robert Palmer, piano
Barbara Paull, physiotherapist
Chase Sanborn, music business
Jennifer Scott, jazz voice
Fred Sherry, cello
Daniel Taylor, counter tenor
James Taylor, tenor
Tokyo String Quartet
Marc-Pierre Toth, piano
Riki Turofsky, opera
Edith Wiens, soprano
Carol Winenc, flute

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UNDERGRADUATE ADMISSION INFORMATION

DEGREE AND DIPLOMA PROGRAMS

Students wishing to enrol in the Faculty of Music must be academically admissible to the University of Toronto, and are required to apply for formal admission to the University. Musical admissibility is assessed by the Faculty of Music on the basis of an audition/interview. Before an audition/interview is arranged, the Faculty of Music Admissions Office must receive the completed Music Questionnaire. Questionnaires must be received by **February 15, 2007** (for the following September).

Music Information and Questionnaire - Deadline February 15, 2007	**Ontario University Application Centre (OUAC) – Official Application to University of Toronto /Academic and Residence Information - Deadline February 1, 2007**
Admissions and Recruitment Office Faculty of Music, University of Toronto 80 Queen's Park Toronto, Ontario M5S 2C5	Admissions and Awards 315 Bloor Street West Toronto, Ontario M5S 1A3
TEL: (416) 978-3741, FAX: (416) 946-3353 E-mail: **undergrad.music@utoronto.ca** Website: www. music.utoronto.ca	TEL: (416) 978-2190 Website: www.adm.utoronto.ca/

ACADEMIC REQUIREMENTS

The University of Toronto reserves the right to determine whether or not credentials of degree-granting institutions meet the standards for admission to University of Toronto programs.

In addition to completing an audition and interview all students must satisfy the academic requirements of the University of Toronto.

ONTARIO HIGH SCHOOL STUDENTS:

Bachelor of Music Degree Program in Composition, Music Education, History & Theory, Comprehensive

OAC Curriculum

Completion of a minimum of 30 credits for the Ontario Secondary School Diploma, with a minimum of 6 Ontario Academic Courses (OAC) is required. One OAC must be English OAC I / anglais I or II.

New Curriculum

English (ENG4U)
5 Additional U or M courses

Bachelor of Music Degree Program in Performance and Artist Diploma

OAC Curriculum

Minimum requirement: Completion of the Ontario Secondary School Diploma (a minimum of 30 credits). Five of these courses must be at the Grade 12 Advanced level (not including Music). Ontario Academic Courses (OAC) are not required but will be factored in. Consult with the Admissions Officer for details.

New Curriculum

English (ENG4U)
5 Additional U or M courses
Students who are required to present an acceptable English Facility test result are exempt from the OAC English/English (ENG4U) requirement and may substitute another OAC/Grade 12 U/M course.

OUT-OF PROVINCE & INTERNATIONAL STUDENTS: Please consult the Admissions and Awards website at www.adm.utoronto.ca/adm.

ENGLISH REQUIREMENTS FOR FOREIGN APPLICANTS

In addition to satisfying the published academic requirements, candidates whose first language is not English and who have not studied in an English language school system for more than four full years, will be required to present proof of English facility by achieving appropriate standing on one of the following tests:

- Michigan English Language Assessment Battery: minimum score 85
- Test of English as a Foreign Language (TOEFL) and the Test of Written English (TWE): minimum requirement is a total score of 600 on the TOEFL PBT, together with at least 5.0 on the TWE. For the computer based TOEFL CBT exam, the minimum requirement is a total score of 250, together with at least 5.0 on the essay.
- International English Language Testing System (IELTS): minimum is an overall band of 6.5, with no band below 6.
- University of Toronto Certificate of Proficiency in English (COPE) Test: minimum of 5 with no zero and at least a 2 in writing.

ADMISSION REQUIREMENTS FOR MATURE STUDENTS

Candidates who are at least twenty years of age and who have never completed Ontario OAC, or its equivalent, and who have resided in Ontario for at least one year as a Canadian citizen or permanent resident, may request consideration for admission as non-matriculants. Proof of age is required, as well as completion, with high standing, of at least one of the Academic Bridging courses offered by Woodsworth College, University of Toronto. Information is available from Woodsworth College at (416) 978-2415.

MUSICAL REQUIREMENTS

All Programs

All students are required to audition for admission. Audition requirements specific to the instrument is available at www.music.utoronto.ca
All students must submit their completed Music Questionnaire by February 15, 2007. Audition programs will be approved by the Faculty of Music before an audition date will be assigned. The majority of ***Auditions*** are held in February and March. All applicants must supply their own accompanist. Applicants living more than 400 km (250 miles) from Toronto may submit a recorded audition. A $60 non-refundable fee is levied for the application procedure and audition.
Interview (held at the time of the audition) Candidates are interviewed about their general musical knowledge, goals, and interests; sight reading, brief tests on ear discrimination and theoretical skills will be conducted.
Theory All applicants are expected to have completed RCM Grade 2 Rudiments and RCM Grade 3 Harmony (or an acceptable equivalent). Candidates without these qualifications will write a Special Entrance Examination in Theory, set by the Faculty of Music.
Keyboard proficiency is not an admission requirement for the Faculty of Music. However, students whose major instrument is not piano will find that piano skills at the level of Grade 3 (RCM) or equivalent will assist them in their studies.

TRANSFERRING TO THE FACULTY OF MUSIC

The same application procedure is required for transfer students. The audition/interview determines the year into which the candidate is admitted. Candidates must complete a minimum of two full years of study in the Faculty of Music in order to earn a University of Toronto degree or diploma. Candidates admitted to an upper year will be given transfer credit in Applied Music and Major Ensemble only, up to the year they are admitted into. All other courses taken at another post-secondary institution will be assessed for transfer credit on the basis of individual course content, grade achieved and equivalency to courses relevant to the student's program at the Faculty of Music. Transfer credits are processed in August, after an offer of admission has been made and accepted.

The guidelines for maximum allowable transfer credits are as follows:
a) Candidates who have completed a post-secondary degree/diploma may be granted transfer credits to a maximum up to a quarter of their total degree requirement credits and up to a third of their total artist diploma requirement credits.
b) Candidates who have not completed a degree/diploma from another accredited post-secondary institution may transfer a maximum number of credits equivalent to the year and program of admission. Candidates admitted into first year of a program may be able to transfer a maximum of four credits.

Exemption tests are offered by the Theory Division for first and second year required theory courses (Materials of Music Ia, Ib & Materials of Music IIa, IIb) during Registration week. Transfer students with prior theory background are encouraged to write these exemption tests.

Visiting Students

Students wishing to complete their last year at the Faculty of Music or to visit for a year while receiving their degree from another institution must audition*, present a "Letter of Permission" and official transcripts from their home university, and meet the academic requirements of the University of Toronto. An academic advisor from the home university should be consulted with regard to the equivalencies of courses offered here at the Faculty of Music, to ensure concordance with degree requirements. Applications for Visiting Students are available from the Faculty of Music Admissions Office, and are due by February 15, 2007 if an audition is required, and by July 30,2007** if no audition is required. All programs begin in September.

* An applicant is only required to audition if requesting admittance to applied music and/or performance courses.
**Applying early is recommended, as space availability is an issue.

OPERA DIPLOMA

Admission to the Opera program is by Audition. For more information on Admission to the Opera Program please contact the Opera Division. Tel: (416) 978-3746 Email: opera.music@utoronto.ca.

ADVANCED CERTIFICATE IN PERFORMANCE

The Advanced Certificate is designed as an intensive one-year full-time program which allows graduate level students to focus on the development of practical music skills.

Admissibility is assessed by the Faculty of Music on the basis of an audition/interview. Before an audition/interview is arranged, the Faculty of Music Admissions & Recruitment Office must receive the completed application. Applications must be received by **February 15, 2007** (for the following September). Earlier return is strongly encouraged. For more information refer to www.music.utoronto.ca

PROGRAMS OF STUDY

DEGREE PROGRAMS

The Faculty of Music offers two degrees: the Bachelor of Music (MUS.BAC), and the Bachelor of Music in Performance (MUS.BAC.PERF). Students admitted to the Bachelor of Music in Performance begin their concentrations in first year; however, those admitted to the Bachelor of Music with the exception of those admitted into Music Education, enter a Common Year during which they embark on their core requirements and explore options to help determine a specific concentration in Composition or History & Theory or Comprehensive.

All students must complete a set of core requirements comprising courses drawn from history, theory, and performance. In short, this constitutes a prescribed educational foundation that everyone is required to have in common.

The Core Curriculum (Basic Music Courses)

The History core introduces the concept of music from global as well as Western art music perspectives. *Introduction to Music & Society* locates music as a social phenomenon and explores its contexts and meanings throughout the world. The two *Historical Survey* courses trace the evolution of Western music from the Medieval period to the present: examples representing various repertoires and styles are given, but the emphasis in these courses is placed just as much on the research techniques and critical writing skills needed to explore the repertoire as a whole and communicate ideas about it effectively. Lastly, students must choose one more HMU elective from the varied offerings to complete this portion of the core requirements.

The Theory core comprises a sequence of courses that develop students' understanding of melody, rhythm, harmony, and form through analysis and the development of aural skills. In particular, *Materials* courses chart the language of the Common Practice Period and trace its evolution: from simple diatonic harmony through chromatic harmony and on to twentieth-century works displaying atonality and serialism. Students in the Jazz Performance program complete a comparable comprehensive study of melody and harmony as it applies to jazz composition, arranging, and improvisation.

The Performance core requires participation in major vocal or instrumental ensembles and individual vocal or instrumental instruction. While the performance core varies between programs, the underlying philosophy is to enhance the growth of the student both musically and technically with extensive exposure to both solo and ensemble repertoire.

BACHELOR OF MUSIC

Students admitted into this stream with the exception of those admitted into Music Education, will declare their area of specialization once they have successfully completed the Common Year. Options available are:

a) **Composition:** The goal of this program is to teach a range of skills that will nurture the ability of committed individuals to express themselves effectively through music composition. Aside from studying with some of Canada's best composers, individuals take upper-level theory classes in analysis, counterpoint, orchestration, electroacoustic music, computer applications, and conducting. Admission into the program is highly competitive because enrolment is limited. It is based on demonstrable achievement in composition.

b) **History & Theory:** The primary goal of this program is to promote in students the capacity to explore, analyze, and convey effectively a world of ideas about music. This program is suited to those who have a serious interest in how music communicates meaning, both in terms of its own construction as well as in the way it is and has always been shaped by socio-historical forces. Students have three ways of proceeding within this concentration; an equal number of specific upper-level history and theory courses for the general option or a specialization in one area that requires additional upper-level courses.

c) **Comprehensive:** This option will provide students with depth in musical training while preserving considerable opportunities to pursue breadth through electives in Music and in other Faculties. It will feature a solid, multi-disciplinary core of required courses plus specific electives chosen from each of the four areas of study: Performance (including jazz), Music History & Culture (including ethnomusicology), Music Education, and Theory & Composition. It also offers students the freedom to design part of their program of study around individual interests that may not otherwise be accommodated through our specialized degree programs.

Students admitted into Music Education will begin their specialization in Year one.

• **Education:** This program aims to produce thoughtful, musically sensitive, and technically skilled music teachers capable of working at any level in the school system and in the broader community. Although individuals may specialize in certain areas of music education (for example, elementary, choral, or instrumental), students are required to take choral, string, brass, woodwind, and conducting courses to help establish all-round musicianship and knowledge. Moreover, the *Foundations* course provides all music education students with the philosophical basis for further work in the field.

BACHELOR OF MUSIC IN PERFORMANCE

This program aims to produce thoughtful and creative performing musicians. A clearly defined talent in a performance area is critical, as is the potential for future musical growth. Our goal is to help our students become creative, entrepreneurial performers who are able to respect and understand the traditions of music while embracing future directions. The performance curriculum is centered around private applied lessons, masterclasses by resident and guest teachers, ensemble participation and a wide range of performance electives. There are extensive opportunities for solo, chamber music and small ensemble performance as well as specialized courses in performance styles and literature, pedagogy, languages, world music, conducting, jazz, performance skills and the business of music.

Every music student is required to take electives outside the Faculty of Music, thus satisfying the breadth requirements of a comprehensive degree. A vast selection of courses is offered by the Faculty of Arts & Science. In many cases, Arts & Science courses complement and strengthen a student's chosen music concentration.

DIPLOMA PROGRAMS

ARTIST DIPLOMA

This program is a three-year diploma with a strong emphasis on performance skills at the highest level. A clearly defined talent in a performance area is critical, as is the potential for future musical growth. The Artist Diploma curriculum is centered around private applied lessons, masterclasses by resident and guest teachers, ensemble participation and a wide range of performance electives. There are extensive opportunities for solo, chamber music and small ensemble performance as well as specialized courses in performance styles and literature, pedagogy, languages, world music, performance skills and the business of music. The core curriculum of this program is based on the first three years of the Bachelor of Music in Performance but does not include any required Arts & Science courses.

DIPLOMA IN OPERATIC PERFORMANCE

An advanced diploma designed to prepare singers, stage directors and repetiteurs for careers in opera.

Only gifted and professionally oriented performers are considered as suitable candidates for this program. Curriculum includes private voice lessons, regular classes in lyric diction, acting, movement, make-up and dance; masterclasses with visiting singers, conductors and directors; participation in major productions, opera teas and scene presentations.

Operatic Repetiteur

A two year program designed to train pianists in the work of the Operatic Repetiteur is also offered. In general, the program is devised to prepare the student for various and demanding responsibilities expected in a professional Opera Company. Students will play for rehearsals and classes, assist in productions and ultimately work with singers. Enrolment is limited and admission will be by audition and interview (by appointment). Along with a thorough musical education and a keen interest in Opera, a ***high level*** of keyboard proficiency is ***essential***.

Stage Director

A two-year course of study designed to train operatic stage directors. In addition to assisting on major productions, candidates will, under supervision, prepare and direct operatic scenes devised for study and performance. Only one candidate can be accepted on an annual basis and admission is determined by an audition/interview process.

CERTIFICATE PROGRAMS

ADVANCED CERTIFICATE IN PERFORMANCE

This selective graduate level program is a one-year intensive full-time course of study which allows students to focus on the development of practical performance skills on a high level. The curriculum includes applied lessons, recital and appropriate ensemble, performance, literature and pedagogy courses selected in consultation with the Program Advisor. Electives may include courses in performance styles and literature, pedagogy, languages, world music, performance skills and the business of music.

PROGRAM REQUIREMENTS

APPLICABLE TO ALL DEGREE AND ARTIST DIPLOMA STUDENTS

The following pages outline the course requirements for each of the programs. Students are expected to successfully complete all the courses listed in the table corresponding to their program. Credit values enclosed in parentheses, e.g. (0.5), indicate that the course is not required but highly recommended for that specific program.

Basic Music courses (printed in Bold) are required and are taken in the year specified. They cannot be dropped. This is followed by courses that are required for the specific program. It is recommended that students enroll in the appropriate courses indicated for each year of study. Students who fail a required music course are required to enroll in that course the next academic session that they register in. Failure to do so will result in a zero for the course.

Most programs require the completion of a specific number of music electives. A **Music Elective** is any Faculty of Music course (excluding Basic Music Courses) that is not required for the specific program. Students completing a Minor concentration in Music (see below) are not required to enroll in any Music Electives.

A required minimum of four and a permitted maximum of six Arts & Science credits are designated for the degree with the exception of the concentration in History & Theory, which requires at least six credits. A full Arts & Science course earns 1.0 credit; a half course, 0.5 credit, regardless of the hours per week. Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequisites and co-requisites are met. Faculty of Music students are not permitted to take courses with the MUS prefix.

Students in the degree program at the Faculty are required to be registered in a full-time course load in all four years of study. 4.0 credits is the minimum required course load. The maximum permitted load is 7.0 credits. Those with a "B" standing or higher may petition to take more than 7.0 credits. Students who have completed four years of fulltime study have the option of being part-time in additional years required to complete their degree requirements.

Students in the Artist Diploma at the Faculty are required to be registered in a full-time course in all three years of study. 3.33 is the minimum required course load.

Students in the Common Year: are urged to choose courses from their intended program of study to complement the first year core courses. These courses will be credited towards the program requirements should you continue in that specific concentration or will count as music electives should you choose another concentration.

Composition Program (major/minor): The composition program is designed for students who have already demonstrated significant commitment to the creation of music in a style based upon traditional Western Art music. Admission into the program is highly competitive as enrolment is limited. Listed below are the program entrance requirements:

a) At the end of the common first year, students applying to the Composition Major/Minor program will be required to have an interview with a committee of the Composition Division. The candidates will be required to demonstrate achievement in composition at this interview in order to be admitted into either of the programs.

b) The candidate will bring their portfolio of compositions to the interview. A successful portfolio will contain several works, written for a variety of ensembles. Popular and commercial music should not appear in the portfolio, except as an addendum.

c) A successful portfolio will contain music which demonstrates the candidate's willingness to explore and be challenged. It will also demonstrate recent and substantial activity; accurate notation is expected.

d) Grades in Materials courses & TMU110Y1 will be taken into consideration.

e) Participation in the events and activities of the Composition Division during the current academic year will be taken into consideration.

f) Candidates will be expected to have some knowledge of repertoire up to and including the year of application to the program. Candidates who know no music outside the music they are required to perform or work with in classes are likely to be unsuccessful.

g) Candidates will be expected to demonstrate some insight into the music they have listened to or performed, beyond basic information.

Students interested in applying are strongly encouraged to make an appointment with a composition faculty member, instructor of TMU110Y1, or the Coordinator of the Department to discuss their portfolios early in the second semester.

Minor Programs within the Faculty of Music: Currently there are Minor programs offered in History and Culture and Composition. The course requirements for each of these programs are printed below the table corresponding to a major in that area. Students are not required to complete a minor towards the degree. However, for those who choose to do so, the minor will substitute for the music electives required for their program.

Students wanting to pursue a minor in composition are required to go through the process outlined above.

APPLICABLE TO DIPLOMA IN OPERATIC PERFORMANCE

The program requires 2 or 3 years of full-time residency. All students are admitted on a probationary basis for the first year. At the conclusion of the probationary year, successful students will be recommended by the Opera Division to complete the program in a further one or two years of study. It is a structured program of specific courses that are required to be completed in each year of study.

APPLICABLE TO ADVANCED CERTIFICATE IN PERFORMANCE

This is a one year full-time program that requires the completion of 3.0 credits. Applied study and one recital are mandatory requirements; other appropriate courses are selected in consultation with the program advisor. A selection of available courses are listed on page 35.

BACHELOR OF MUSIC
MUSIC EDUCATION

	Credits Per Year			
	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU184Y1, 284Y1, 384Y1, 484Y1 - Applied Music	0.5	0.5	0.5	0.5
PMU175/187/190/192/195/197/198Y1 - Major Ensemble	1.0	1.0	1.0*	1.0*
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU105Y1/107Y1 - Keyboard Harmony/Skills,	0.33			
EMU130Y1 – Introduction to Music Education	0.67			
EMU150Y1, 151H1, 152H1 – Instr.: Violin & Viola, Clarinet, Trumpet	0.67			
EMU207Y1/EMU355Y1 – Keyboard Skills/ Accompanying		0.33		
EMU275Y1 - Foundations of Music Education		0.67		
PMU380Y1 - Conducting			0.67	
Electives - Music Education - (Select from list below - 4.0 credits)**		0.67	1.67	1.67
Music Electives (1.5 credits total)			0.5	1.0
Arts & Science Electives	1.0	1.0	1.0	1.0
*PMU396Y1/496Y1 Opera Chorus is a major ensemble by audition in Years 3 & 4.				

MUSIC EDUCATION ELECTIVES (Select 4 credits) **

Notes:
1) Violin and viola majors must substitute EMU350H1 and EMU351H1 for EMU150Y1. Clarinet majors must substitute another woodwind course (EMU353H1, 354H1, 357H1, 358H1) for EMU151H. Trumpet majors must substitute another brass course (EMU252H1, 254H1, 256H1) for EMU152H1.
2) A minimum of 0.67 credits must be earned in EMU 400-level courses in order to complete the concentration.
3) Maximum credits counted to Mus Ed concentration. Additional credits earned may count as Music Electives.

INSTRUMENTAL CLASSES	Max Credits		Max Credits
Strings: EMU250Y1/350H1/351H1/450H1	1.67	EMU371Y1 Alt Methods in Music Ed	0.33
Woodwinds: EMU153H1/353H1/354H1/357H1/358H1		EMU410Y1 Intro to Research in Music Ed	0.5
Percussion: EMU352Y1		EMU417H1 Jazz Arranging	0.33
Brass: EMU252H1/254H1/256H1		EMU461H1 Mus Ed in Cultural Perspective	0.5
Guitar: EMU154H1	0.17	EMU464Y1 String Pedagogy	0.5
EMU330Y1,430H1, 431H1.Choral Music Education	1.33	EMU480H1 Early Childhood Music Education	0.5
EMU230H1 Vocal Education	0.17	EMU485H1 Advanced Topics in Music and Childhood	0.5
EMU231H1 Vocal Ped for Young Choirs	0.17	EMU490H Topics in Sociology and Mus Ed	0.5
EMU401C1/402C1 Choral Studies I & II	0.67	PMU135/138/336Y1 Diction Classes	1.0
EMU356Y1/456Y1 Instr. Music I & II	2.0	PMU260Y1/360Y1 Teaching Meth-Piano I&II	1.0
EMU372Y1 Movement & Dance	0.33	PMU264Y1,265Y1,268Y1, 269Y1, 271Y1, 272Y1 World Music	1.33
EMU370Y1/470Y1 Principles & Practice of Music Education for Children	1.67	PMU425H1 Guitar Pedagogy	0.33
EMU317Y1 Orchestration	0.67	PMU350Y1 Song Interpretation	0.33
EMU359H1 Jazz Education	0.5	PMU361Y1 Vocal Pedagogy	0.5
EMU360H1 Jazz Improvisation	0.5	PMU480Y1 Conducting	0.67

NOTE: Music Education students wishing to pursue a special interest in Jazz are encouraged to consult with the Coordinator of Music Education and the Director of Jazz Studies during their first year to develop an appropriate program.

BACHELOR OF MUSIC (SPECIALIST OPTION - ** & * See below)**
HISTORY & THEORY

	Credits per year			
	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, 226H1, HMU elective - Historical Survey I & II		1.5		
PMU184Y1, 284Y1- Applied Music	0.5	0.5	(0.5)*	(0.5)*
PMU175/187/190/192/195/197/198Y1 - Major Ensemble	1.0	1.0	(1.0)*	(1.0)*
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU105Y1/107Y1 - Keyboard Harmony/Skills	0.33			
TMU111H1/127H1 - Theory Elective		0.5		
HMU330/ 331/333/430/431/432/433H1** - HMU Topics			1.0	0.5
TMU307/308/316/317/318H1*** - Theory Electives			1.0	
TMU401/403/404H1 - Theory Elective				0.5
Music Electives	0.33	0.5	1.5	2.0
One language other than English, approved by the Division			1.0	
Arts & Science Electives	1.0	1.0	1.0	2.0
*Applied Music and Ensembles taken in Year 3 & 4 may be counted as Music Electives.				
** Students wishing to graduate with the History Specialist Option should take at least six of HMU330/331/333/430/431/432/433/ 499H1 (3.0 credits) and maintain an average over the four years of B+ or higher. The required number of music electives for specialists would be 2.83. In addition, the language other than English should be French, German, Italian, or Latin. Please consult with the History Division.				
***Students wishing to graduate with the Theory Specialist Option should take at least six of TMU307/308/316/317/318/401/403/499H1 (3.0 credits), and must maintain an average over the four years of B+ or higher. The required number of music electives for specialists would be 2.83.				

HISTORY & CULTURE MINOR PROGRAM - Years 3 and 4
Topics in History & Culture (5 courses only) 2.5 credits, Music History Electives 1.0 credit.

BACHELOR OF MUSIC
COMPOSITION

	Credits per year			
	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU184Y1, 284Y1- Applied Music	0.5	0.5	(0.5)*	(0.5)*
PMU175/190/192/195/197/198Y1 - Major Ensemble	1.0	1.0	(1.0)*	(1.0)*
TMU120H1, 121H1, 220H1, 221H1, 302H-Materials of Music	1.33	1.33	0.5	
TMU105Y1/107Y1 - Keyboard Harmony/Skills	0.33			
TMU110Y1, 210Y1, 310Y1, 410Y - Composition	1.0	1.0	1.0	1.0
TMU212H1, TMU213H1 – Topics in Composition I & II		1.0		
TMU316H1, 317H1 - Counterpoint			1.0	
TMU307H1 – Analysis I			0.5	
TMU314Y1 - Orchestration			1.0	
PMU380Y1 - Conducting				0.67
HMU Electives & TMU318H1 & TMU401H1**			1.0	1.0
Music Electives (1 credit total)	0.5			0.5
Arts & Science Electives	1.0	1.0	1.0	1.0
* Applied Music and Ensembles may be counted as general music electives in 3rd and 4th years .				
** 1.0 credits to be drawn from HMU courses and 1.0 credits to be drawn TMU 318H1and 401H1.				

Admission to the program is based on demonstrable achievement in composition. Applicants for Composition Major will be interviewed by members of the Composition staff before the end of Year 1 and before the end of Year 2 for the Composition Minor program. Composition students are expected to attend the Composition Workshops, Student Composers' Concerts and selected rehearsals of the Contemporary Music Ensemble.

COMPOSITION MINOR PROGRAM

TMU110Y1	Introduction to Composition	1.0
TMU211Y1, 311Y1	Composition	2.0
TMU212H1, TMU213H1	Topics in Composition	1.0
TMU316H1, 317H1	Counterpoint	1.0
TMU314Y1	Orchestration***	1.0

*** EMU317Y1 may be substituted when major concentration is Music Education.

BACHELOR OF MUSIC
COMPREHENSIVE

	Credits per year			
	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU210H1- Historical Survey I & II, Musical Toronto		1.5		
PMU184Y1, 284Y1, 384Y1, 484Y1 - Applied Music	0.5	0.5	0.5	0.5
PMU175/187/190/192/195/197/198Y1 - Major Ensemble	1.0	1.0	1.0*	1.0*
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU105Y1/107Y1 - Keyboard Harmony/Skills	0.33			
EMU275Y1		0.67		
EMU Music Electives				0.33
HMU Music Electives			0.5	0.5
JMU/PMU Music Electives			0.5	0.5
TMU Music Electives (at the 300 level or higher)			0.5	0.5
General Music Electives**	0.5		1.5	1.5
Arts & Science Electives	1.0	1.0	1.0	1.0
*PMU396Y1/496Y1 Opera Chorus is a major ensemble by audition in Years 3 & 4.				

1) 3.5 credits of General Music Electives or 1.5 General Music Electives with the number of Arts & Science credits increased to 6.0 credits.
2) A minimum of 1.0 credit at the 400-level, excluding applied lessons & ensemble courses.

BACHELOR OF MUSIC (PERFORMANCE)

Note: Students in the Mus. Bac. Performance and Artist Diploma programs who fail either the juried examination or the term mark for PMU185Y1 or PMU285Y1 will not be permitted to continue in the Performance Program. Students may petition to repeat their jury in the event of a failed mark.

BACHELOR OF MUSIC (PERFORMANCE)
ORGAN

	Credits per year			
	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU175/192/197Y1 - Major Ensemble	1.0	1.0	(1.0)	(1.0)
TMU120H1, 121H1, 220H1, 221H1, 302H-Materials of Music	1.33	1.33	0.5	
TMU105Y1, 207H1* **- Keyboard Harmony**	0.33		0.5	
EMU130Y1, 330Y1, - Intro to Music Ed., Choral Music Ed	0.67		0.67	
PMU287Y1, 387Y1, 487Y1 (optional)		(0.33)	(0.33)	(0.33)
PMU357Y1, 457Y1* - Improvisation			0.33	0.33
PMU377Y1, 477Y1 - Departmental Literature			0.33	0.33
PMU380Y1 - Conducting				0.67
PMU388Y1 - Harpsichord				0.33
TMU316H1, 317H1 - Counterpoint			1.0	
PMU460Y1 - Teaching Methods - Organ				0.33
TMU307H1 – Analysis I				0.5
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance				(0.33)
Arts & Science Electives	1.0	1.0	1.0	1.0
* One of TMU207H1/PMU457Y1 only.				

BACHELOR OF MUSIC (PERFORMANCE)
ORGAN WITH CHURCH MUSIC OPTION

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU175/192/197Y1 - Major Ensemble	1.0	1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU105Y1, 207H1* **- Keyboard Harmony**	0.33		0.5	
EMU130Y1, 330Y1 - Intro to Music Ed., Choral Mus. Ed	0.67		0.67	
EMU231Y1 - Vocal Techniques			0.33	
PMU287Y1, 387Y1, 487Y1 (optional)		(0.33)	(0.33)	(0.33)
PMU357Y1, 457Y1* - Improvisation			0.33	0.33
PMU380Y1 - Conducting				0.67
TMU316H1, 317H1 - Counterpoint			1.0	
TST - Introduction to Worship course**		0.5		
TST - Church Music Course**			0.5	
TST - History of Liturgy course**		0.5	0.5	
TST - Theology/History Doctrine courses**				1.0
Arts & Science Electives	1.0	1.0	1.0	1.0
* One of TMU207H1/PMU457Y1 only.				
** Details and advice about TST course selections should be obtained from the Registrar, Toronto School of Theology, 47 Queen's Park Crescent East, 978-4040.				

BACHELOR OF MUSIC (PERFORMANCE)
PIANO & HARPSICHORD

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU175/192/197Y1 - Major Ensemble	1.0*	1.0*	(1.0)*	(1.0)*
PMU187Y1, 287Y1, 387Y1 - Early Music Ensemble	1.0**	1.0**	1.0**	
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU105Y1 - Keyboard Harmony	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Instrumental Performance Class	0.33*	0.33*	0.33*	0.33*
PMU163Y1 (263Y1 if 163Y1 mark less than 80%) - Sight Reading	0.33	(0.33)		
PMU251Y1, 351Y1, 451Y1 - Piano-Instrumental Master Class		0.5*	0.5*	0.5*
PMU252Y1, 352Y1, 452Y1 - Piano-Vocal Master Class		0.5*	0.5*	0.5*
PMU260Y1- Teaching Methods - Piano I			0.67*	
PMU376Y1, 476Y1 - Departmental Literature			0.33	0.33
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives			0.67-2.0***	0.67-2.0***
Arts & Science Electives	1.0	1.0	1.0	1.0
* piano only				
** harpsichord only				
*** Harpsichord majors need 2.0 credits of Music Electives. Piano majors need 0.67 music electives				
Note: Piano Performance majors must take both PMU251Y1, 252Y1 in Year 2; PMU351Y1, 352Y1 in Year 3; PMU451Y1, 452Y1 in Year 4.				

BACHELOR OF MUSIC (PERFORMANCE)
BRASS, STRINGS, WOODWINDS

	Credits per year			
	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU190/195/198Y1 - Major Ensemble	1.0	1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU107Y1 - Keyboard Skills	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Inst. Performance Class*	0.33*	0.33*	0.33*	0.33*
PMU191Y1 (optional in Yr 1) - Chamber Music	(0.33)			
PMU291Y1, 391Y1, 491Y1		0.33	0.33	0.33
PMU378Y1, 478Y1 or 379Y1, 479Y1 - Orchestral Studies**			0.33**	0.33**
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives***			0.67*-1.0***	0.67*-1.33***
Arts & Science Electives	1.0	1.0	1.0	1.0

* PMU105Y1, 205Y1, 305Y1,405Y1 only Required for Violin, Viola and Cello Majors. Violin, Viola and Cello Majors are only required to complete a total of 0.67 electives.

** Not required for Saxophone and Euphonium Majors

*** All brass, woodwind (with the exception of Saxophone & Euphonium) and Double Bass majors are required to complete 2.0 credits of music electives. Saxophone and Euphonium majors are required to complete 2.33 credits of music electives.

BACHELOR OF MUSIC (PERFORMANCE)
VOICE

	Credits per year			
	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU175/192/197Y1 - Choral Ensemble	1.0	1.0	1.0**	1.0**+
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU107Y1 - Keyboard Skills	0.33			
PMU135Y1- Lyric Diction	0.33			
PMU138Y1, 238Y1 - Italian/English Master Class	0.33	0.33		
PMU230Y1-Performance Topics in Voice Studies		0.33		
PMU340Y1, 440Y1 - Lieder			0.33	0.33
PMU336Y1, 436Y1 - French melodie			0.33	0.33
PMU361Y1 (optional) - Vocal Pedagogy			(0.5)	
PMU387Y1, 487Y1 (optional) - Early Music Ensemble			(0.33)	(0.33)
PMU339Y1 (439Y1 optional) - Oratorio			0.33	(0.33)
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives (including PMU394Y, 494Y - Opera)			1.67*	1.67*
Arts & Science Electives	1.0	1.0	1.0	1.0

+ 1.0 credit of Performance electives may be substituted for 4th year Choral Ensemble. Please see the Registrar or Performance Office for options.

* Admission to the Opera Option is by special audition. Students not taking the Opera Option must substitute an equivalent value of Music Electives.

** PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Years 3 & 4.

BACHELOR OF MUSIC (PERFORMANCE)
JAZZ STUDIES

	Credits per year			
	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective* - Historical Survey I & II		1.5		
JMU100Y1, 200Y1 - Jazz & Traditional Materials	0.67	0.67		
JMU101Y1, 201Y1, 301Y1 - Jazz & Traditional Ear Training	0.67	0.67	0.67	
JMU104Y1 - Jazz Keyboard Skills	0.33**			
JMU317Y1 - Jazz Arranging			0.67	
JMU185Y1, 285Y1, 385Y1, 485Y1 - Jazz Applied Major	1.0	1.0	1.0@	1.0@
JMU189Y1, 289Y1, 389Y1, 489Y1 - Jazz Orchestra			1.0***	1.0***
PMU175/190/192/195/198Y1 - Major Ensemble	1.0***	1.0***		
JMU191Y1, 291Y1, 391Y1, 491Y1 - Jazz Improvisation	0.33	0.33	0.33	0.33
JMU192Y1, 292Y1, 392Y1, 492Y1 - Small Jazz Ensemble	0.5	0.5	0.5	0.5
JMU193Y1, 293Y1, 393Y1, 493Y1 - Vocal Jazz Ensemble			1.0+	1.0+
JMU410Y1 - Jazz Composition				(0.67)****
Music Electives				1.67#
Arts & Science Electives	1.0	1.0	1.0	1.0

* HMU133H1 (Jazz History) is recommended.

** Required of all Jazz students except keyboard majors.

*** Major Ensemble assignments will be made as a result of placement auditions. Where jazz majors are not placed in Jazz Orchestra or Vocal Jazz Ensemble, an alternate assignment will be made by the Director of Jazz Studies.

\+ Jazz Voice majors only.

**** Optional. Must substitute the appropriate number of music electives, if not taking JMU410Y1.

@ Jazz majors must successfully complete recital requirements in third & fourth year in order to receive a passing grade in applied music.

\# TMU302 (Materials of Music III) is recommended.

NOTE: Jazz Performance students wishing to pursue a special interest in Music Education are encouraged to consult with the Director of Jazz Studies and the Coordinator of Music Education during their first year to develop an appropriate program.

BACHELOR OF MUSIC (PERFORMANCE)
HARP

	Credits per year			
	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU190/195/198Y1 - Major Ensemble	1.0	1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU107Y1 - Keyboard Skills	0.33			
PMU191Y1, 291Y1, 391Y1 (optional) - Chamber Music	(0.33)	(0.33)	(0.33)	
PMU499Y1 - Recital				0.33
PMU499H1 (optional) - 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives			1.67	1.67
Arts & Science Electives	1.0	1.0	1.0	1.0

BACHELOR OF MUSIC (PERFORMANCE)
PERCUSSION

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU190/195/198Y1 - Major Ensemble	1.0	1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU107Y1 - Keyboard Skills	0.33			
PMU191Y1, 291Y1, 391Y1 (optional) - Chamber Music	(0.33)	(0.33)	(0.33)	
PMU491Y1 - Chamber Music				0.33
PMU363Y1, PMU463Y1 – Orchestral Studies			0.33	0.33
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1 (optional) - 2nd Recital or major orchestral/chamber appearance				(0.33)
Music Electives			1.33	1.33
Arts & Science Electives	1.0	1.0	1.0	1.0

BACHELOR OF MUSIC (PERFORMANCE)
GUITAR, LUTE, RECORDER, FREE BASS ACCORDION

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5		
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music	1.0	1.0	1.0	1.0
PMU187Y1, 287Y1, 387Y1 - Early Music Ensemble	1.0*	1.0*	1.0*	
PMU175/183/187/190/192/195/197Y/198Y - Major Ensemble	1.0**	1.0**	1.0**	(1.0)**
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5	
TMU107Y1 - Keyboard Skills	0.33			
PMU325Y1 - History & Literature of the Guitar			0.67***	
PMU420H1 - Fretboard Harmony				0.33***
PMU425H1 – Guitar Pedagogy				0.33***
PMU391/491Y (optional) – Chamber Music			(0.33)	(0.33)
PMU399Y1, 499Y1 - Recital			0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance				(0.33)
General Music Electives****	0.5	1.0	2.0	2.0
Arts & Science Electives	1.0	1.0	1.0	1.0
* Lute and Recorder only.				
** Guitar and Accordion only; Guitar majors are required to do PMU183Y1.				
*** Guitar only.				
**** 5.5 credits total of General Music Electives; Guitar requires only 4.17 credits total				

ARTIST DIPLOMA PROGRAM

The Artist Diploma Program is not open to students completing, or who have received a Mus.Bac. degree from the Faculty of Music, University of Toronto.

ARTIST DIPLOMA
PIANO & HARPSICHORD

	Credits per year		
	1	2	3
HMU111H1 - Introduction to Music & Society	0.5		
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music	1.0	1.0	1.0
PMU175Y/192Y/197Y1 - Choral Ensemble	1.0*	1.0*	(1.0*)
PMU187Y1, 287Y1 - Early Music Ensemble	1.0**	1.0**	1.0**
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5
TMU105Y1 - Keyboard Harmony	0.33		
PMU105-305Y1 - Instrumental Performance Class	0.33*	0.33*	0.33*
PMU163 (263Y if mark less than 80%) – Sight Reading	0.33	(0.33)	
PMU260Y1- Teaching Methods - Piano I		0.67	(0.33)
PMU351Y1, 451Y1 - Piano-Instrumental Master Class		0.5*	0.5*
PMU352Y1, 452Y1 - Piano-Vocal Master Class		0.5*	0.5*
PMU376Y1, 476Y1 - Departmental Literature		0.33	0.33
PMU399Y1, 499Y1 - Recital		0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance			(0.33)
Music Electives			0.5**
* piano only			
** harpsichord only			

ARTIST DIPLOMA
VOICE

	Credits per year		
	1	2	3
HMU111H1 - Introduction to Music & Society	0.5		
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music	1.0	1.0	1.0
PMU175/192/197Y1 - Choral Ensemble	1.0	1.0	1.0*+
TMU120H1, 121H1, 220H1, 221H1, 302H - Materials of Music	1.33	1.33	0.5
TMU107Y1 - Keyboard Skills	0.33		
PMU135Y1 - Lyric Diction	0.33		
PMU138Y1, (238Y1 optional) - Italian/English Master Class	0.33	(0.33)	
PMU187Y1, 287Y1, 387Y1 (optional) - Early Music Ensemble	(0.33)	(0.33)	(0.33)
PMU230Y1-Performance Topics in Voice Studies		0.33	
PMU340Y1, PMU440Y1 - Lieder		0.33	0.33
PMU336Y1, (436Y1 optional) - French Diction		0.33	(0.33)
PMU339Y1, (439Y1 optional) - Oratorio		0.33	(0.33)
PMU361Y1 (optional) - Vocal Pedagogy			(0.5)
PMU394Y1 – Opera /Music Electives**			1.33**
PMU399Y1, 499Y1 - Recital		0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance			(0.33)

* 1.0 credit of Performance electives may be substituted for 3rd year Choral Ensemble. Please see the Registrar of Performance Office
** Admission to this course is by special audition. Students not taking PMU394Y1 will substitute an equivalent value of Music Electives.
+ PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Year 3.

ARTIST DIPLOMA
BRASS, STRINGS, WOODWINDS

Credits per year

	1	2	3
HMU111H1 - Introduction to Music & Society	0.5		
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music	1.0	1.0	1.0
PMU190Y/195Y/198Y1 - Major Ensemble	1.0	1.0	(1.0)
TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music	1.33	1.33	0.5
TMU107Y1 - Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1, 405Y1 – Inst. Performance Class	0.33*	0.33*	0.33*
PMU191Y1 (optional) - Chamber Music	(0.33)		
PMU291Y1, 391Y1 - Chamber Music		0.33	0.33
PMU378Y1, 478Y1 or PMU379Y1, 479Y1 - Orchestral Studies (only one)		0.33**	0.33**
PMU399Y1, 499Y1 - Recital		0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance			(0.33)
Music Electives			0.5*-0.83***

* PMU105, 205, 305, 405Y1 only required of Violin, Viola and Cello Majors. Violin, Viola and Cello majors are not required to do any Music Electives.
** Not required of Saxophone or Euphonium Majors
*** All woodwinds and brass (with the exception of Saxophone and Euphonium) and double bass majors required to do 0.5 Music Electives. Saxophone and Euphonium Majors must complete 0.83 credits of Music Electives

ARTIST DIPLOMA
GUITAR, LUTE, RECORDER, FREE BASS ACCORDION

Credits per year

	1	2	3
HMU111H1 - Introduction to Music & Society	0.5		
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music	1.0	1.0	1.0
PMU175Y/183/187/190/192Y/195/197/198Y1 - Major Ensemble	1.0*	1.0*	(1.0)*
PMU187Y1, 287Y1 - Early Music Ensemble	1.0**	1.0**	
TMU120H1, 121H1, 220H1, 221H1, 302H - Materials of Music	1.33	1.33	0.5
TMU107Y1 - Keyboard Skills	0.33		
PMU325Y1 - History & Literature of the Guitar		0.67***	
PMU420H1 - Fretboard Harmony			0.33***
PMU425H1 - Guitar Pedagogy			0.33***
PMU391Y1 (optional)			(0.33)
PMU399Y1, 499Y1 - Recital		0.33	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance			(0.33)
General Music Electives****	0.67	1.0	1.0

* Accordion and Guitar only; Guitar majors are required to do PMU183Y1
** Lute and Recorder only.
*** Guitar only.
**** 2.67 credits of General Music Electives total; Guitar requires only 1.33

ARTIST DIPLOMA
HARP, PERCUSSION

Credits per year

	1	2	3
HMU111H1 - Introduction to Music & Society	0.5		
HMU225H1, HMU226H1, HMU elective - Historical Survey I & II		1.5	
PMU185Y1, 285Y1, 385Y1 - Applied Music	1.0	1.0	1.0
PMU190Y/195Y/198Y1 - Major Ensemble	1.0	1.0	1.0
TMU120H1, 121H1, 220H1, 221H1, 302H - Materials of Music	1.33	1.33	0.5
TMU107Y1 - Keyboard Skills	0.33		
PMU191Y1 (optional) - Chamber Music	(0.33)		
PMU291Y1, 391Y1 - Chamber Music		0.33*	0.33*
PMU363Y1, 463Y1-Orchestral Studies		0.33*	0.33*
PMU399Y1, 499Y1 - Recital		0.33*	0.33
PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance			(0.33)
Music Electives			1.0-1.33**

* Not required for Harp Majors
** Harp Majors must complete 1.33 credits of Music Electives

DESCRIPTION OF UNDERGRADUATE COURSES

DEGREE AND DIPLOMA PROGAMS

COURSE CODES

The 3-letter prefix normally indicates the Division responsible for the course. The first number designates the year level. Duration of each course is shown by the letter following the course numbers:

Y = 26 weeks, two terms
H = 13 weeks, F=first term only, S=second term only
H = half course, may be offered in either term, or through both terms. Consult the annual timetable for details.
C = offered only in the summer
1 = St. George Campus

COURSE WEIGHTS – CREDIT VALUES

Each undergraduate course offered in the Faculty of Music is assigned a credit value. Generally, a 1.0 credit course is the equivalent of a full course in the Faculty of Arts & Science, with 0.33 credits typically representing one hour per week. This does not apply, however, to many courses in Music Education, Theory, and Performance, particularly with reference to Applied Music and Performing Ensembles. Course descriptions and the annual timetable will provide specific details on course weights.

Prerequisite: A course required as preparation for entry to another course.
Co-requisite: A requirement to be taken concurrently with another course.
Exclusion: students may not enrol in a course that is listed as an exclusion of a course that they are taking or in which they have already obtained a pass standing.

Explanation of Symbols

, or &	=	AND
/	=	OR
*	=	Limited enrolment, restricted to appropriate degree program during first round of enrolment
P.I.	=	Permission of Instructor
CR/NCR	=	Credit/No Credit
**	=	All Students are required to obtain permission of the instructor

MUSIC EDUCATION

EMU130Y1 Introduction to Music Education **0.67**
An introduction to the singing voice and its use in various contexts. Emphasis will be placed on the following: the developing physiology of the voice; choral repertoire; choral conducting and teaching methods; rehearsal techniques. *L. Bartel*

EMU150Y1 Instrumental Class – Violin and Viola **0.33***
Introductory study of violin and viola. *K. Rapoport, P. Shand.* Violin or viola majors: P.I.

EMU151H1 Instrumental Class – Clarinet **0.17***
Introductory study of the clarinet. (May not be taken in the same term as EMU152H1.) *T. Dowling.* Clarinet majors: P.I.

EMU152H1 Instrumental Class – Trumpet **0.17***
Introductory study of the trumpet. (May not be taken in the same term as EMU151H1.) *J. Reynolds.* Trumpet majors: P.I.

EMU153H1 Instrumental Class – Recorder **0.17***
Introductory study of the recorder. Pedagogical considerations for class recorder instruction. *Not offered in 2006-07.*

EMU154H1 Instrumental Class – Guitar **0.17***
Introductory study of the guitar. Pedagogical considerations for class guitar instruction in popular and classical guitar styles. *B. Katz*

EMU207Y1 Keyboard Skills for Music Education **0.33***
A continuation of TMU107Y including the playing of chord progressions, simple accompaniments, combinations of parts from open choral scores, combinations of transposing parts from instrumental scores, and simple sight harmonizing of songs. Basic MIDI sequencing will be introduced. Prerequisite: TMU107Y1 or P.I. *Not available to Keyboard majors.*

EMU230H1 Voice Education **0.17**
Introductory study of voice production with attention to breathing technique, tone development and vocal diction. This course focuses on the development of the singing voice for students seeking a basic understanding of how the voice works for singing. Recommended for music education, instrumental, keyboard and composition students interested in singing. (not open to applied voice majors) *L. Blaser.* Exclusion: EMU231Y1.

EMU231H1 Voice Pedagogy **0.17**
Introductory study of vocal methods for teaching young choirs with attention to breathing techniques, tone production, vocal diction and rehearsal pedagogies relevant to working with children and youth choirs. Recommended for all students interested in learning to work vocally with young singers, ages 6-16. *tba.*

EMU250Y1 Instrumental Class – Violin and Viola **0.33***
Continuation of EMU150Y1. *P. Shand.* Prerequisite: EMU150Y1 or P.I.

EMU252H1 Instrumental Class – French Horn **0.17***
Introductory study of the French horn. *H. Hennigar* Horn majors: P.I. Prerequisite: EMU152H1

EMU254H1 Instrumental Class – Trombone **0.17***
Introductory study of the trombone. *J. Jasavala* Trombone majors: P.I. Prerequisite: EMU152H1

EMU256H1 Instrumental Class – Tuba **0.17***
Introductory study of the tuba. *S. Fratia.* Tuba majors: P.I. Prerequisite: EMU152H1

EMU275Y1 Foundations of Music Education **0.67**
Students address philosophical, curricular, pedagogical, and psychological issues hat influence the practice of music education in schools, private studios and community settings. *E. Gould*

EMU277C1 Workshop in Music Education
Special course in specific areas of concern to prospective and in-service teachers. Credit variable. *L. Dolloff,* P.I. *Summers only.*

EMU317Y1 Orchestration **0.67***
Arranging for the orchestra, concert band and jazz ensemble. Intended for those concentrating in Music Education. Prerequisite: TMU220H1, TMU221H1. *Not offered 2006-07.*

EMU330Y1 Choral Music Education **0.67**
The study and practice of choral music with an emphasis on teaching and learning in school and community choral settings. The course will focus on conducting, programming and score study with an emphasis on rehearsal pedagogy. Prerequisite: EMU130Y1, 231Y. EMU275Y (Education majors only.) Exclusion: EMU330F and or EMU331S. Co-requisite: PMU380Y1.

EMU340Y1 Instrumental Minor Practicum **0.33**
The opportunity to develop and refine playing skills on selected secondary instruments in band, chamber music and orchestral practicum ensembles. *J. Reynolds.* One hour per week, two terms. Available to Music Education students in years 2, 3 or 4. Prerequisite: corresponding instrumental course or P.I. *Cannot be taken simultaneously with EMU356Y1. Not offered in 2006-07.*

EMU350H1 Instrumental Class – Cello I **0.17***
Introductory study of the cello. *O. Van Kranendonk.* Cello majors: P.I.

EMU351H1 Instrumental Class – Cello II **0.17***
Continuation of EMU350F. *O. Van Kranendonk.* Cello majors: P.I. Prerequisite: EMU350F or P.I.

EMU352Y1 Instrumental Class – Percussion **0.33***
Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing. *J. Brownell*

EMU353H1 Instrumental Class – Flute **0.17***
Introductory study of the flute. *P. Bryce* Flute majors: P.I. Prerequisite: EMU151H1.

EMU354H1 Instrumental Class – Oboe **0.17***
Introductory study of the oboe. *C. Scholtz.* Oboe majors: P.I. Prerequisite: EMU151H1.

EMU355Y1 Accompanying **0.33***
Study and practice emphasizing the use of the piano in school music teaching. Accompaniment of solo songs, choral music, instrumental solos and ensembles. Practical experience in transposition, sight harmonization, improvisation and sight-reading. Assignments appropriate to the level of keyboard facility. Primarily intended for Music Education students. *Tba.* Prerequisite: TMU105Y1/107Y1, P.I.

EMU356Y1 Instrumental Music I: Curriculum, Conducting, Rehearsal and Repertoire **1.0**
A study of techniques for the instruction and administration of wind and string instrumental programs. Analysis and performance of beginning and intermediate band and string orchestra repertoire. Three hours. *J.Reynolds/P. Shand.* Prerequisite: EMU150Y1, 151H1, 152H1, 275Y1 and two of the following courses: 252H1, 254H1, 256H1, 353H1, 354H1, 357H1, 358H1 Prerequisite or co-requisite: EMU350H1 Co-requisite: PMU380Y1

EMU357H1 Instrumental Class – Saxophone **0.17***
Introductory study of the saxophone. *D. Englert* Saxophone majors: P.I. Prerequisite: EMU151H1.

EMU358H1 Instrumental Class – Bassoon **0.17***
Introductory study of the bassoon. One hour, one term. *G. Robinson.* Bassoon majors: P.I. Prerequisite: EMU151H1.

EMU359H1 Jazz Education **0.5**
Analysis, methods and materials for jazz education and improvisation techniques. *J.Jasavala..* Prerequisite: TMU220H1, TMU221H1 and P.I..

EMU360H1 Jazz Improvisation **0.5**
Development of improvisation skills in the jazz idiom through applied performance and theoretical analysis in a variety of jazz styles. *P. Nimmons.* Prerequisite: TMU220H1 & TMU221H1 and P.I. *Not open to Jazz majors.*

EMU370Y1 Principles and Practice of Music Education for Children I **0.67**
This course provides an introduction to the philosophical underpinnings and practice-based theories of music education for children. Students will have the opportunity to study the development of musicianship in childhood and explore common theories and educational approaches through seminars, observations, composition and performance experiences, and microteaching opportunities. *tba.* EMU372Y1 is a co-requisite with EMU370Y1.

EMU371Y1 Alternative Methods in Music Education **0.33**
A study of methods of secondary school music instruction that serve as alternatives to traditional band, orchestra and choral programs. Emphasis is on curriculum development and the evaluation of teaching strategies and materials. Guitar and MIDI applications will be studied as examples of viable methods. *L. Bartel.* Prerequisite: EMU275Y1. Prerequisite or Co-requisite: EMU154H1. World Music Ensemble Co-Requisite: PMU264/364Y1 OR PMU271/371Y1 OR PMU265/365Y1. Students are advised to take TMU111H1 prior to taking this course.

EMU372Y1 Movement and Dance **0.33**
Development of coordination, flexibility and ease in movement, as well as a kinesthetic response to rhythm, dynamics, form and expression in music. Basic choreography and elements of space, time and force are explored in relation to elementary music education. *B. Katz.*

EMU401C1, 402C1 Special Studies in Choral Music I & II **0.33/0.67**
An intensive study of choral music technique and repertoire. *D. Rao. Summer Only.*

EMU410Y1 Introduction to Research in Music Education **0.5**
An introduction to descriptive, experimental, philosophical and historical research in music education, with particular reference to principles of research design and effective research procedures. Students will prepare critiques of research material and will be guided in designing research projects. *L. Bartel.* Prerequisite: EMU275Y1. *Not Offered 2006-07.*

EMU417H1 Jazz Arranging **0.33***
Advanced techniques of arranging for jazz ensembles, studio orchestra, and jazz choir. Prerequisite:EMU317Y1 and P.I. *Not offered 2006-07.*

EMU430H1 Choral Literature and Conducting I **0.33**
The study of choral literature and conducting technique with an emphasis on European classical and Contemporary choral music (including selected choral-orchestral repertoire). The weekly class will meet in a combined literature seminar and conducting practicum with piano and/or small instrumental ensemble. *D. Rao.* Prerequisite: EMU330H, 331S, or P.I. , Exclusion: EMU430Y

EMU431H1 Choral Literature and Conducting II **0.33**
The study of choral literature and conducting technique with an emphasis on European classical and Contemporary choral music (including selected choral-orchestral repertoire). The weekly class will meet in a combined literature and seminar and conducting practicum with piano and/or small instrumental ensemble. *D. Rao.* Prerequisite: EMU430H1. Exclusion: EMU430Y1

EMU450H1 Instrumental Class – Double Bass **0.17***
Introductory study of the double bass. *T. Dawson.* One hour, one term. Bass majors: P.I. Prerequisite: EMU350H1

EMU456Y1 Instrumental Music II: Advanced Curriculum, Conducting, Rehearsal and Repertoire **1.0**
Practical orchestral and small ensemble lab. Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation. *P. Shand., C..Walter.* Prerequisite: EMU356Y1. Recommended: PMU480Y1

EMU461H1 Music Education in Cultural Perspective **0.5**
A seminar exploring music's social nature, with special attention to the ways culture influences music perception, cognition, and value, and the way musical practices in turn influence culture and social relations. Issues addressed include: music education as intercultural education; music, gender, and power; the educational implications of cultural relativity; music education as an agent of social reproduction and/or transformation; social relations implicit in various musical and instructional practices; and music education's moral significance. Emphasis is placed on practical pedagogical applications of world music. Prerequisite or co-requisite: any World Music Ensemble. Prerequisite: EMU275Y1.

EMU464Y1 String Pedagogy **0.5**
Study of the differences and similarities between the various stringed instruments in relation to the problems of instruction in the classroom or studio. Open to violin, viola, cello and double bass players in all Bachelor of Music programs and to other students by permission of the instructor. *P. Shand*

EMU470Y1 Principles and Practice of Music Education for Children II **1.0**
Refinement and application of curricular and instructional skills developed in EMU370Y1, EMU372Y1. Critical analysis of current music education philosophies, learning theories, methodologies and materials as they apply to elementary general music. In-field opportunities for observing and participating in the teaching of music to children. *L. Dolloff.* Prerequisite: EMU370Y1, EMU372Y1. Prerequisite or Co-requisite: EMU153H1 *Not offered 2006-07.*

EMU475H1 Seminar in Music Education: Music in School and Society **0.5**
Intersecting discourses in music education, philosophy, and cultural studies, students analyze power in terms of teaching and learning in school and society, examining issues of student/teacher agency and conflict related to identity politics and critical and liberatory theories as they are implicated in emerging pedagogicals/ curricular strategies. *E. Gould.*

EMU480H1 Early Childhood Music Education: From Philosophy to Practice **0.5**
A focus on the foundations of early childhood music education, the philosophical, biophysical and curricular bases of music teaching and learning in music in early childhood. This course also provides a practical approach to teaching young children. *tba.* Prerequisite: EMU370Y1

EMU485H1 Advanced Topics in Music and Childhood **0.5**
Designed as a continuation of EMU370Y, this course will give students an opportunity to study issues pertaining to the practice of teaching and learning music in childhood, and to begin to formulate their own theory for the curricular development of programmes for children in school and community contexts. Seminars and practicum experiences will be supplemented by individual research projects. *tba*. Prerequisite: EMU370Y1

EMU499H1 Independent Study **0.33**
Available to students in 3rd or 4th year on successful completion of several EMU courses, depending on grade standing and availability of instructor. ***Permission of the Division Required.***

HISTORY & CULTURE OF MUSIC

HMU111H1 Introduction to Music & Society **0.5**
An examination of musical thought and practice in non-Western and Western traditions. *J. Kippen.* Does not count as an HMU elective.

HMU210H1 Musical Toronto **0.5***
This course will utilize the local musical environment as the raw material for critical reflection, music criticism, and student engagement in community service learning. Students will learn to write with insight and style in various genres of music criticism. A service-learning component in collaboration with local music-related agencies will help prepare students for a lifetime of community service in music. *G. Averill.* Prerequisite: HMU111H1, HMU225H1

HMU225H1 Historical Survey I **0.5**
Western music up to 1750. No prerequisite. *J. Haines.* Does not count as an HMU elective.

HMU226H1 Historical Survey II **0.5**
Western music from 1750 to the present. No prerequisite *M.A. Parker.* Does not count as an HMU elective.

HMU235H1The Classical Music of North India **0.5**
A practical and theoretical investigation of rag (melody) and tal (rhythm), an analysis of the major vocal and instrumental genres, and an introduction to the social history of the field. *J. Kippen.* Prerequisite: HMU111H1, HMU225H1, HMU226H1.

HMU307H1 Music of Handel **0.5**
Examination of Handel's life, as well as works from all his creative periods. *M.A. Parker.* Prerequisite: HMU111H1, HMU225H1, HMU226H1.

HMU318H1 Popular Music and Popular Culture **0.5**
Focusing on select case studies from the 1930s to the present, this course examines issues and theories of Euro-North American popular music and culture. Students will develop paradigms for analysis and interpretation and contextualize popular music through popular culture. Topics include race/ethnicity, gender/sexuality, class, regionalism, the music industry and commodification, mass media aesthetics, and performance. *C. Cain.* Prerequisite: HMU111H1, HMU225H1, HMU226H1.

HMU330H1 Topics in Medieval Music **0.5***
Plainchant and polyphony, including topics for individual research. *J. Haines* Prerequisite: Completion of 4-course History requirement.

HMU331H1 Topics in Renaissance Music **0.5***
A comprehensive survey of sacred and secular polyphony (1400-1600), including topics or independent research. *W. Bowen* Prerequisite: Completion of 4-course History requirement. *Not offered 2006-07.*

HMU333H1 Topics in Baroque Music **0.5***
Instrumental and vocal genres (1600-1750), including topics for individual research. *G. Johnston* Prerequisite: Completion of 4-course History requirement. *Not offered 2006-07.*

HMU367H1 Monteverdi **0.5**
An examination of the life and works of Claudio Monteverdi. *G. Johnston.* Prerequisite: HMU111H1, HMU225H1, HMU226H1.

HMU373H1 Concerto **0.5**
A comprehensive survey of the genre with detailed study of selected examples from the Baroque period to the 20th Century. *M.A. Parker.* Prerequisite: HMU111H1, HMU225H1, HMU226H1.

HMU410H1 Luigi Non: Tradition and the Avant-Garde **0.5**
A review of the manifold activities of Italian composer Luigi Nono – as a musician, as a writer, and as a political figure – with a special emphasis on his efforts to found a new tradition of the avant-garde based on diverse previous traditions. *D. Ogborn.* Prerequisite: HMU111H1, HMU225H1, HMU226H1.

HMU430H1 Topics in Classical Music **0.5***
Pre-classical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research. Prerequisite: Completion of 4-course History requirement. *Not offered 2006-07.*

HMU431H1 Topics in Romantic Music **0.5***
Instrumental and vocal genres, including topics for individual research.. Prerequisite: Completion of 4-course History requirement.

HMU432H1 Topics in 20th-century Music **0.5***
Developments and trends since 1910, including topics for individual research. Prerequisite: Completion of 4-course History requirement. *Not offered 2006-07.*

HMU433H1 Topics in Ethnomusicology **0.5***
The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates. *M.C. Cain.* Prerequisite: Completion of 4-course History requirement.

HMU499H1 Independent Study **0.5***
Available to students in 3rd or 4th year on successful completion of several HMU courses, and depending on grade standing and availability of instructor. ***Permission of the Division.***

FUTURE COURSE OFFERINGS:

Bartok	Music and Literary Form	Practical Studies in Ethnomusicology
Brahms	Music of J.S. Bach	Problems in the Performance of Early Music
Canadian Music since 1945	Music of Sub-Saharan Africa	Protestant Church Music
First Nations	Music in Twentieth-Century America	Schoenberg
From Modern to Post-Modern	Musical Life in Toronto	Stravinsky
From Romantic to Modern	Musical Notation of the Middle Ages	Stravinsky & Schoenberg
Haydn	Operas of Mozart	Symphonies of Beethoven
Introduction to Western Liturgy	Opera and the Romantic Tradition	The Symphony
The Mass	Operas of Puccini	Symphony Orchestra
Minimalism and the Music of Steve Reich	Orpheus, The Perfect Musician	Text Setting before the Renaissance
Mozart, then and now	Performance Practices	

JAZZ PERFORMANCE

The following courses are available only to Jazz majors and only by Permission of Instructor to others.

JMU100Y1 Jazz & Traditional Materials **0.67**
The study of harmony, melody and counterpoint in both traditional and jazz musical forms. Written and analytical studies of music from various jazz idioms and traditional repertoire. Two hours weekly. *D. Neill.*

JMU101Y1 Jazz & Traditional Ear Training **0.67**
Corresponding with materials studied in JMU100Y. Melodic, harmonic and rhythmic dictation; sight singing. Transcription of jazz solos and group performances. Two hours weekly. *R. Patterson* .

JMU104Y1 Jazz Keyboard Skills **0.33**
Basic keyboard skills for jazz majors who play instruments other than piano. Credit for the course may be obtained by passing an examination. *Required of all Jazz students except keyboard players.* One hour class piano instruction per week. *G. Williamson*

JMU185Y1 Jazz Applied Music **1.0**
Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

JMU189Y1 Jazz Orchestra **1.0**
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *P. Read/T. Promane.*

JMU191Y1 Jazz Improvisation **0.33**
This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and group performances, approaches to practicing, developmental techniques and exercises, and general performance skills are among the topics covered. One hour. *R. Patterson*

JMU192Y1 Small Jazz Ensemble **0.5**
Students are assigned to small jazz ensembles by audition, rehearsing with faculty for one hour and independently for an additional two hours each week. Repertoire ranges from traditional to contemporary jazz styles. Attendance at all assigned sessions is required. Three hours.

JMU193Y1 Vocal Jazz Ensemble **1.0**
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *L. Martinelli.*

JMU200Y1 Jazz & Traditional Materials **0.67**
See JMU100Y. *T. Promane*

JMU201Y1 Jazz & Traditional Ear Training **0.67**
Corresponding with materials studied in JMU200Y1. See JMU101Y1. *P. Read.*

JMU285Y1 Jazz Applied Music See JMU185Y1 **1.0**

JMU289Y1 Jazz Orchestra See JMU189Y1 **1.0**

JMU291Y1 Jazz Improvisation See JMU191Y1 *A. Dean* **0.33**

JMU292Y1 Small Jazz Ensemble See JMU192Y1 **0.5**

JMU293Y1 Vocal Jazz Ensemble See JMU193Y1 **1.0**

JMU301Y1 Jazz & Traditional Ear Training **0.67**
Corresponding with materials studied in JMU300Y1. See JMU101Y1

JMU317Y1 Jazz Arranging **0.67**
Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours. *T. Promane* Co-requisite: JMU301Y1

JMU385Y1 Jazz Applied Music Recital required. See JMU185Y1 **1.0**

JMU389Y1 Jazz Orchestra See JMU1891Y1 **1.0**

JMU391Y1 Jazz Improvisation See JMU191Y1 **0.33**

JMU392Y1 Small Jazz Ensemble See JMU192Y1 **0.5**

JMU393Y1 Vocal Jazz Ensemble **1.0**

JMU410Y1 Jazz Composition **0.67**
Studies leading to the development of a personal and creative compositional style. Analysis of selected compositions. Two hours. *P. Nimmons* Prerequisite: JMU300Y1

JMU485Y1 Jazz Applied Music See JMU385Y1 **1.0**

JMU489Y1 Jazz Orchestra See JMU389Y1 **1.0**

JMU491Y1 Jazz Improvisation See JMU191Y1 **0.33**

JMU492Y1 Small Jazz Ensemble See JMU192Y1 **0.5**

JMU493Y1 Vocal Jazz Ensemble See JMU193Y1 **1.0**

PERFORMANCE

PMU105Y1 Instrumental Performance Class **0.33**
Approaches to performance and repertoire in instrument specific groupings. *Staff*

PMU135Y1 Lyric Diction **0.33**
A study of diction and the expression of text in song. The course deals with Italian, German, English and French in concise format, using the International Phonetic Alphabet. *C.. Loewen. Voice performance majors only or P.I.*

PMU138Y1 Italian/English Masterclass **0.33**
Practical approach to the study and performance of Italian and English vocal repertoire, with emphasis on expression of text. *C. Loewen, S. Horst. For voice Performance majors only, or P.I.*

PMU163Y1 Sight Reading **0.33**
Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures. *A. Markow. Piano Performance majors only.*

PMU173Y1 Chamber Choir I **0.33**
The study and performance of unaccompanied chamber choral music. *By Audition. D. Rao.* Cannot be taken simultaneously with PMU192Y1.

PMU174Y1 Chamber Choir II **0.33**
The study and performance of unaccompanied chamber choral music. *By Audition. D. Rao.* Cannot be taken simultaneously with PMU192Y1.

PMU175Y1 University Women's Chorus **1.0**
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Attendance at all assigned sessions is required. Four hours. *R. Cooper.*

PMU182Y1 Contemporary Music Ensemble **0.5** *(extra performer 0.17)*
Rehearsals and performances of 20th-century works, principally for larger ensembles, including works by student and faculty composers. In collaboration with the Composition Division.. *Limited enrolment, by audition.* Three hours.

PMU183Y1 Guitar Orchestra **1.0**
Practical training in ensemble performance. Four hours minimum. *J. McFadden.*

PMU184Y1 Applied Music **0.5**
Individual instruction in the student's major performance medium. One hour lesson per week. (a total of 24 lessons). *For students in the Bachelor of Music program.*

PMU185Y1 Applied Music **1.0**
Individual instruction in the student's major performance medium. One hour lesson per week (a total of 24 lessons). *For students in the Bachelor of Music in Performance program and the Artist Diploma program.*

PMU186Y1 Lute Class **0.5**
Instruction for Guitar Performance majors only. One hour. *J. Edwards. Not offered in 2006-07.*

PMU187Y1 Early Music Ensembles **0.67**
Performance of chamber music from an historical orientation. For singers and instrumentalists. Two hours. *I. Taurins, A. Melville. Required for Historical instrument majors;* four hours, 0.67.

PMU190Y1 University of Toronto Wind Ensembles **1.0**
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division through the academic year. Attendance at all assigned sessions is required. Six hours minimum. *J. Reynolds, G. MacKay*

PMU191Y1 Chamber Music **0.33**
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. Two hours minimum. By permission of the Division.

PMU192Y1 MacMillan Singers **1.0**
The study and performance of a diverse choral repertoire with an emphasis on extended and major works. Attendance at all assigned session is required. Four hours minimum. *D. Rao*

PMU195Y1 University of Toronto Orchestras **1.0**
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *R. Armenian*

PMU197Y1 Master Chorale **1.0**
A performance survey of Choral Music emphasizing a wide range of traditional and contemporary music. This ensemble course will focus on the development of musicianship and professionalism: reading and listening skills, vocal techniques, interpretation skills, and performance practices as related to selected performance repertoire. Students will perform one concert each term, with one additional dress rehearsal each term as assigned by the Performance Division. Minimum three hours. *TBA*

PMU205Y1 Instrumental Performance Class See PMU105Y1 **0.33**

PMU230Y1 Performance Topics in Voice Studies **0.33**
This course will introduce the stagecraft skills necessary for learning a role, developing a character, and understanding situation and action through the study of basic acting and movement techniques, text analysis, declamation, and interpretation of sung text primarily from the 17th and 18th centuries. Prerequisite: PMU185Y1. Co-requisite: PMU285Y1

PMU238Y1 Italian/English Master Class **0.33**
A continuation of PMU138Y1. Practical approach to the study and performance of Italian and English repertoire including Bellini, Rossini, Donizetti, Mozart and Resphigi and 20th century American, British and Canadian art songs and arias. *C. Loewen/ S. Horst.* Prerequisite: PMU138Y1 or P.I.

PMU251Y1 Piano – Instrumental Master Class **0.5**
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. *J. Parker, M. Orlov, L.Wong.* One hour. *For piano Performance majors.* Co-requisite: PMU252Y1

PMU252Y1 Piano – Vocal Master Class **0.5**
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. *C. Loewen.* One hour. *For piano Performance majors only.* Co-requisite: PMU251Y1

PMU255Y1 Piano – Vocal Master Class **0.5**
Students prepare and perform vocal music with the pianists in PMU252Y1. *For voice Performance majors only. By permission of the Division.*

PMU260Y1 Teaching Methods – Piano I **0.67**
Theory and practice in piano teaching. Demonstration lessons. Repertoire of elementary and junior grades. *M.Koga.* Two hours.

PMU262Y1 World Music Ensemble: Chinese Traditional Ensemble **0.33**
Performance and rehearsal of Traditional Chinese Music. No prerequisite. *Not offered 2006-07.*

PMU263Y1 Sight Reading **0.33**
Continuation of PMU163Y1, required for those who received less than first class standing in PMU163Y1. *A. Markow.*

PMU264Y1 World Music Ensemble: African Drumming and Dancing **0.33**
Performance and rehearsal of West African Music. *F. Dunyo.*

PMU265Y1 World Music Ensemble: Balinese Gamelan **0.33**
Performance and rehearsal of Balinese Gamelan. *A. Sanger.* No prerequisite.

PMU266Y1 World Music Ensemble: Balkan Vocal Music **0.33**
Performance and rehearsal of Balkan Vocal Music. No prerequisite. *Not offered 2006-07.*

PMU267Y1 World Music Ensemble: Tabla **0.33**
Rehearsal and Performance of Tabla music. *J. Kippen.* Permission of Instructor required. Cannot be taken simultaneously with HMU250H1. *Not offered 2006-07.*

PMU268Y1 World Music Ensemble: Klezmer Ensemble **0.33**
Rehearsal and Performance of Klezmer Ensemble. *Tba.* No prerequisite.

PMU269Y1 World Music Ensemble: Georgian Vocal Ensemble **0.33**
Rehearsal and Performance of Georgian Vocal Music. One hour. No prerequisite. Exclusion: EMU280Y, PMU281Y1. *Not offered in 2006-07.*

PMU270Y1 World Music Ensemble: Latin-American Percussion Ensemble **0.33**
Rehearsal and Performance of Latin-American Percussion Music. No prerequisite. *Not offered in 2006-07.*

PMU271Y1 Japanese Drumming Ensemble **0.33**
Rehearsal and performance of Japanese Drumming. *G. Nagata.* No prerequisite.

PMU272Y1 World Music Ensemble: Steel Pan **0.33**
Rehearsal and performance of the Steel Pan ensemble. Tba.. No prerequisite.

PMU273Y1 Chamber Choir I See PMU173Y1. Cannot be taken simultaneously with PMU292Y1. **0.33**

PMU274Y1 Chamber Choir II See PMU174Y1. Cannot be taken simultaneously with PMU292Y1. **0.33**

PMU275Y1 University Women's Chorus See PMU175Y **1.0**

PMU281Y1 World Music Vocal Ensemble **0.33**
Rehearsal and performance of Georgian Vocal music and other vocal traditions. Exclusion: PMU269Y1. *Not offered 2006-07.*

PMU282Y1 Contemporary Music Ensemble See PMU182Y1 **0.5** *(extra performer 0.17)*

PMU283Y1 Guitar Orchestra See PMU183Y1 **1.0**

PMU284Y1 Applied Music See PMU184Y1 **0.5**

PMU285Y1 Applied Music See PMU185Y1 **1.0**

PMU286Y1 Lute See PMU186Y1 **0.5**

PMU287Y1 Early Music Ensembles See PMU187Y **0.67**

PMU290Y1 University of Toronto Wind Ensembles See PMU190Y1 **1.0**

PMU291Y1 Chamber Music See PMU191Y1 **0.33**

PMU292Y1 MacMillan Singers See PMU192Y1 **1.0**

PMU295Y1 University of Toronto Orchestras See PMU195Y1 **1.0**

PMU297Y1 Master Chorale See PMU197Y1 **1.0**

PMU305Y1 Instrumental Performance Class See PMU105Y1 **0.33**

PMU325Y1 History and Literature of the Guitar **0.67**
A study of the guitar's history and literature from the Renaissance to the present day. Topics covered will include performance practice, primary sources, transcription, modern notation practices, and sociological issues. There will also be a section on orchestral & opera excerpt literature. *For Guitar majors or P.I.*

PMU330Y1 Performance Skills **0.67**
An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health and stress management, presentation and stage presence, communication skills and musical preparation will be developed through coaching and masterclass sessions. Two hours. *B. Toyich. Limited enrolment.*

PMU336Y1 French Melodie **0.33**
Performance of French melodie in a masterclass setting. Elementary knowledge of French vocabulary, grammar and pronunciation is required. Prerequisite: PMU135Y1, PMU285Y1 or P.I. *For voice Performance majors or by P.I. G. Duplessis.*

PMU339Y1 Oratorio **0.33**
Study and performance of oratorio repertoire. One hour. *D. Bodle* Prerequisite: PMU285Y1 or P.I. *For voice Performance majors only, or by P.I.*

PMU340Y1 Lieder **0.33**
Study and performance of selected Lieder in a masterclass setting. Singers are required to recite the text and give a description of the poetry, background and musical

setting. Knowledge of German vocabulary, grammar and pronunciation is required. *One hour. C.Stowe.* Prerequisite: PMU135Y1, PMU285Y1 or P.I. *Voice Performance majors only.*

PMU350Y1 Song Interpretation **0.33**
A performance class for music education voice majors that focuses on song repertoire to develop interpretive skills, enhance repertoire knowledge and explore stylistic nuances. *J. Bentley.* Prerequisite: PMU184Y1.

PMU351Y1 Piano – Instrumental Master Class See PMU251Y1 **0.5**

PMU352Y1 Piano – Vocal Master Class See PMU252Y1 *C. Stowe* **0.5**

PMU354Y1 Piano – Instrumental Master Class **0.5**
Students prepare and perform chamber works with the pianists in PMU351Y1. P.I.

PMU355Y1 Piano – Vocal Master Class **0.5**
Students prepare and perform vocal music with the pianists in PMU352Y1. P.I. *C. Stowe*

PMU357Y1 Improvisation – Organ **0.33**
Varied harmonic treatment of melodies; hymn tunes as preludes; trio playing. *W. Wright. For organ Performance majors only, or by P.I.* Prerequisite: TMU105Y1

PMU360Y1 Teaching Methods – Piano II **0.33**
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the intermediate and advanced grades. One hour. *M.Koga.*Prerequisite: PMU260Y1 or P.I.

PMU361Y1 Vocal Pedagogy **0.5**
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature are included. *L. MacDonald. For Voice majors or P.I.*

PMU363Y1 Orchestral Studies - Percussion **0.33**
Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice. *J. Rudolph. For Performance Majors or P.I.*

PMU364Y1 World Music Ensemble: African Drumming and Dancing **0.33**
See PMU264Y1. Prerequisite: PMU264Y1/ EMU272Y.

PMU365Y1 World Music Ensemble: Balinese Gamelan **0.33**
See PMU265Y1. Prerequisite: PMU265Y1/EMU274Y.

PMU366Y1 World Music Ensemble: Balkan Vocal Music **0.33**
SeePMU266Y1.Prerequisite: MU266Y1/EMU276Y. *Not offered in 2006-07.*

PMU367Y1 World Music Ensemble: Tabla **0.33**
See PMU267Y1. Prerequisite: PMU267Y1/EMU278Y. *Not offered 2006-07..*

PMU368Y1 World Music Ensemble: Klezmer Ensemble **0.33**
See PMU268Y1. Prerequisite: PMU268Y1. *Not offered in 2006-07*

PMU369Y1 World Music Ensemble: Georgian Vocal Ensemble **0.33**
See PMU269Y1. Prerequisite: PMU269Y1/EMU280Y. *Not offered in 2006-07.*

PMU370Y1 World Music Ensemble: Latin-American Percussion Ensemble **0.33**
See PMU270Y1. Prerequisite: PMU270Y1. *Not offered in 2006-07.*

PMU371Y1 World Music Ensemble: Japanese Drumming Ensemble **0.33**
See PMU271Y1. Prerequisite: PMU271Y1.

PMU372Y1 World Music Ensemble: Steel Pan **0.33**
Rehearsal and performance of the Steel Pan ensemble. Tba.. No prerequisite. *Not offered 2006-07.*

PMU373Y1 Chamber Choir I See PMU173Y1. Cannot be taken simultaneously with PMU392Y1. **0.33**

PMU374Y1 Chamber Choir II See PMU174Y1. Cannot be taken simultaneously with PMU392Y1. **0.33**

PMU375Y1 University Women's Chorus See PMU175Y1 **1.0**

PMU376Y1 Departmental Literature – Piano **0.33**
Survey of selected repertoire. Class performance. *For Performance majors or by P.I.*

PMU377Y1 Departmental Literature – Organ **0.33**
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *W. Wright. For Performance majors or by P.I.*

PMU378Y1 Orchestral Studies – Strings **0.33**
Survey of selected repertoire not covered elsewhere in the performance program. *P. Widner.* Prerequisite: PMU285Y1 or P.I. *For Performance majors or by P.I.*

PMU379Y1 Orchestral Studies – Winds **0.33**
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. *H. Hennigar.* Prerequisite: PMU285Y1 or P.I. *For Performance majors or by P.I.*

PMU380Y1 Conducting **0.67***
Principles of baton technique, score study and analysis. Students conduct from full scores of orchestral, orchestral-choral, and opera repertoire. Weekly conducting of piano reductions. *I. Taurins, G.MacKay. Limited enrolment. This course is not normally available to second year students.*

PMU381Y1 World Music Vocal Ensemble See PMU281Y1. Prerequisite: PMU281Y1. **0.33**

PMU382Y1 Contemporary Music Ensemble See PMU182Y1 **0.5** *(extra performer 0.17)*

PMU383Y1 Guitar Orchestra See PMU183Y1 **1.0**

PMU384Y1 Applied Music See PMU184Y1. **0.5**

PMU385Y1 Applied Music See PMU185Y1 **1.0**

PMU386Y1 Lute See PMU186Y1 **0.5**

PMU387Y1 Early Music Ensembles See PMU187Y1 **0.33 or 0.67**

PMU388Y1 Harpsichord **0.33**
Class lessons for Performance organ majors.

PMU390Y1 University of Toronto Wind Ensembles See PMU190Y1 **1.0**

PMU391Y1 Chamber Music See PMU191Y1 **0.33**

PMU392Y1 MacMillan Singers See PMU192Y1 **1.0**

PMU394Y1 Opera **1.7**
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurhythmics, makeup. Selected students may be cast in major productions. *Admission by audition.*

PMU395Y1 University of Toronto Orchestras See PMU195Y1 **1.0**

PMU396Y1 Opera Chorus **1.0**
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsal are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. Attendance at all assigned sessions is required. Admission by *audition.*

PMU397Y1 Master Chorale See PMU197Y1 **1.0**

PMU399Y1 Recital **0.33**

PMU401H1 The Business of Music Performance **0.33**
A study of the strategies and tools used by performers to refine and realize their career goals. Students develop publicity materials, meet with music industry professionals and investigate a variety of performance career paths. *C. Walter.*

PMU405Y1 Instrumental Performance Class See PMU105Y1 **0.33**

PMU420H1 Fretboard Harmony **0.33**
A course to provide the student with a knowledge of the melodic and harmonic capabilities of the guitar's fingerboard. Scale and interval patterns, chords and cadence types, harmonization of melodies, figures bass and sight-reading. *J. McFadden. For guitar majors or P.I. Not offered 2006-07.*

PMU425H1 Guitar Pedagogy **0.33**
Topics covered will include methods for the beginning student, studies (both pedagogical and concert), technique manuals, practice guides, masterclass teaching, classroom teaching, graded repertoire series, community outreach techniques, and physiological approaches to remedial students. In addition, students will gain practical experience through mock lesson situations. *J. McFadden. For guitar majors or P.I. Not offered 2006-07.*

PMU436Y1 French Melodie Continuation of PMU336Y1. Prerequisite: PMU336Y1 or P.I. *G. Duplessis.* **0.33**

PMU439Y1 Oratorio See PMU339Y1. Prerequisite: PMU339Y1 *D. Bodle.* **0.33**

PMU440Y1 Lieder **0.33**
In-depth study and analysis of Lieder in a master class setting. Singers are required to recite the text and give a description of the poetry, background and musical setting. Knowledge of German vocabulary, grammar and pronunciation is required. One hour. *E. Schwing-Braun.* Prerequisite: PMU135Y1, PMU340Y1, or P.I.

PMU445Y1 Oratorio Ensemble **0.67**
This course will focus on the study and performance of solo ensemble repertoire (duets, trios, quartets) from oratorio masterworks of the 18th, 19th and 20th

centuries. Two hours. *D. Edwards* Prerequisite: PMU385Y1, PMU285Y1 for Art Diploma Students.

PMU451Y1 Piano – Instrumental Master Class See PMU251Y1. Prerequisite: PMU351Y1, 352Y1 **0.5**

PMU452Y1 Piano - Vocal Master Class See PMU252Y1. *C. Loewen, M. Morrison.* Prerequisite: PMU351Y1, 352Y1 **0.5**

PMU454Y1 Piano – Instrumental Master Class See PMU354Y1. Prerequisite: P.I. **0.5**

PMU455Y1 Piano - Vocal Master Class See PMU355Y1. *C. Loewen, M. Morrison.* **0.5**

PMU457Y1 Improvisation – Organ **0.33**
Improvisation of larger forms: toccatas, preludes, and fugues. *W. Wright.* Prerequisite: PMU357Y1.

PMU460Y1 Teaching Methods – Organ **0.33**
Study of selected "organ methods" with a view to establishing a philosophy of pedagogy.

PMU463Y1 Orchestral Studies - Percussion **0.33**
See PMU363Y1. Prerequisite: PMU363Y1.

PMU473Y1 Chamber Choir I See PMU173Y1. Cannot be taken simultaneously with PMU492Y1. **0.33**

PMU474Y1 Chamber Choir II See PMU174Y1. Cannot be taken simultaneously with PMU292Y1. **0.33**

PMU475Y1 University Women's Chorus See PMU175Y1 **1.0**

PMU476Y1 Departmental Literature – Piano See PMU376Y1 **0.33**

PMU477Y1 Departmental Literature – Organ See PMU377Y1 **0.33**

PMU478Y1 Orchestral Studies – Strings See PMU378Y1 **0.33**

PMU479Y1 Orchestral Studies – Winds See PMU379Y1 **0.33**

PMU480Y1 Conducting **0.67**
Continuation of PMU380Y1 with emphasis on score analysis and interpretation. *R. Armenian.* Prerequisite: PMU380Y1. *Limited enrolment*

PMU482Y1 Contemporary Music Ensemble See PMU182Y1 **0.5** *(extra performer 0.17)*

PMU483Y1 Guitar Orchestra See PMU183Y1 **1.0**

PMU484Y1 Applied Music See PMU184Y1. **0.5**

PMU485Y1 Applied Music See PMU185Y1. **1.0**

PMU486Y1 Lute See PMU186Y1 **0.5**

PMU487Y1 Early Music Ensembles See PMU187Y1 **0.67**

PMU490Y1 University of Toronto Wind Ensembles See PMU190Y1 **1.0**

PMU491Y1 Chamber Music See PMU191Y1 **0.33**

PMU492Y1 MacMillan Singers See PMU192Y1 **1.0**

PMU494Y1 Opera See PMU394Y1 **1.7**

PMU495Y1 University of Toronto Orchestras See PMU195Y1 **1.0**

PMU496Y1 Opera Chorus See PMU396Y1 **1.0**

PMU497Y1 Master Chorale See PMU197Y1 **1.0**

PMU499Y1 Recital **0.33**

PMU499H1 Recital **0.33**
Second recital or major orchestral or chamber appearance.

THEORY AND COMPOSITION

TMU105Y1 Keyboard Harmony **0.33**
Keyboard skills, corresponding with materials studied in TMU120H1, including scales, chords, harmonization of melodies and score reading. Emphasis on continuo realization. One hour. *tba. For all keyboard majors.* Exclusion: TMU107Y1

TMU107Y1 Keyboard Skills **0.33**
Performance of pieces (equivalent to RCM Grade 3); scales, chords and cadences in major and minor keys; harmonization of simple melodies utilizing a variety of accompaniments and style; sight reading of melodies, chorales, and simple two-part pieces. One hour. *Tba.*. Exclusion: TMU105Y1 *Incoming students whose major instrument is not keyboard may be granted exemption by passing a test during registration or showing proof of RCM grade 3 piano. Students obtaining advanced standing in TMU107Y1 may enrol in TMU105Y1.*

TMU110Y1 Introduction to Composition **1.0**
Material to be covered includes notation and preparation of scores and parts; introduction to linear writing in instrumental and vocal textures; motives and their extensions; short, strict forms for 2-3 instruments, based on traditional and contemporary models. Primarily for students with an interest in composition. Three hours.

TMU111H1 Introduction to Computer Applications in Music **0.5**
Survey of the uses of computers in music. Practical assignments in computer lab. Two hours. *D. Patrick.*

TMU120H1 Materials of Music Ia **0.67**
Basic harmonic materials and their uses, simple modulation; elementary forms; and analysis of 18th- and 19th-century literature combined with the development of aural skills. *J. Kruspe/L. Kuzmenko.* Four hours.

TMU121H1 Materials of Music Ib **0.67**
Continuation of TMU120H1. Prerequisite: TMU120H1

TMU127H1 Musical Acoustics **0.5**
Introduction to the acoustical foundations of music. Two hours. *D. Patrick.*

TMU207H1 Keyboard Harmony **0.5**
Advanced work in improvisation, score reading, continuo and analysis. Limited enrolment. Prerequisite: TMU120H1, 121H1, 105Y1. *Not offered 2006-07.*

TMU210Y1 Composition* **1.0**
Short pieces in 20th-century idioms for one, two and three instruments. Performance an integral part. One hour. For students admitted to Composition as a major concentration. *Admission by interview only.* Prerequisite: TMU120H1, 121H1, 105Y1/107Y1 and TMU110Y1.
* Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

TMU211Y1 Composition **1.0**
Similar to TMU210Y1, but for students admitted to Composition as a Minor concentration. One hour. *Admission by interview only.* Prerequisite: TMU220H1, 221H1, TMU105/107Y1, TMU110Y1.

TMU212H1 Topics in Composition I **0.5**
This course will explore specific areas of compositional technique, with a focus on practical skills. Two hours. *D. Patrick.* Prerequisite: TMU110Y1 or P.I.

TMU213H1 Topics in Composition II **0.5**
This course will explore specific areas of compositional technique, with a focus on practical skills. Two hours. *C. Hatzis.* Prerequisite: TMU212H1 or P.I.

TMU220H1 Materials of Music IIa **0.67**
Continuation of TMU120Y1. Chromatic harmony; larger forms, and analysis of 19th- century literature combined with continued development of aural skills. *J. Kruspe/M. Sallmen.* Four hours. Prerequisite: TMU120H1, 121H1

TMU221H1 Materials of Music IIb **0.67**
Continuation of TMU220H1. Prerequisite: TMU220H1

TMU302H1 Materials of Music III **0.5**
Study of selected 20th-century music. Students may be required to perform in class. One hour. Prerequisite: TMU200Y1/ (TMU220H1, 221H1), TMU105Y1/107Y1. Exclusion: TMU303H1. *L. Kuzmenko /K. Chan /M. Sallmen*

TMU307H1 Analysis I **0.5**
Harmonic, contrapuntal and structural analysis of selected works from Bach to c. 1850. *J. Kruspe.* Two hours. Prerequisite: TMU220H1, 221H1. *Not offered 2006-07.*

TMU308H1 Analysis II **0.5**
Analysis of selected late 19th- and early 20th-century works. Two hours. *J. Kruspe.* Prerequisite: TMU220H1, 221H1.

TMU310Y1 Composition* **1.0**
Continuation of TMU210Y, including extended works for small chamber ensembles. One hour. Prerequisite: TMU220H1, 221H1, 105Y1/107Y1, 210Y1. *For Composition majors only.* * Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

TMU311Y1 Composition **1.0**
Continuation of TMU211Y1; similar to TMU310Y1. One hour. *For students in the Composition Minor program.*

TMU313H1 Introduction to Music Recording **0.5****
An introduction to the theory and practice of music recording. The study of recording environments, equipment and techniques. Two hour class, four hours studio time. *D. Patrick.* Prerequisite: TMU127H1, TMU111H1 or TMU319H1 or P.I. *Not offered 2006-07.*

TMU314Y1 Orchestration **1.0**
A study of the individual capabilities of standard orchestral instruments. Writing and arranging for small groups - strings, brass, woodwinds and percussion. In-class readings of student assignments. Study of selected scores. *G. Kulesha,K.Chan. For composition majors and minors only.* Prerequisite: TMU220H1, 221H1

TMU315H1 Music for Silent Films **0.33****
Introduction to the history of music in the cinema c.1895-1930; preparation of live accompaniments to short films selected for use in courses offered by the Department of Cinema Studies. *J. Kruspe.* One hour, one term. *Admission by audition.*

TMU316H1 Counterpoint I **0.5**
Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon and invention. Two hours. *A. Rapoport.* Prerequisite: TMU220H1, 221H1 and P.I.

TMU317H1 Counterpoint II **0.5**
Continuation of TMU316H1 including chorale prelude and fugue. Two hours. *A. Rapoport.* Prerequisite: TMU220H1, 221H1, TMU316H1 and P.I.

TMU318H1 Counterpoint III **0.5**
Study of modal counterpoint; strict species technique and 16th-century procedures in vocal writing. Two hours. *A. Rapoport.* Prerequisite: TMU220H1, 221H1.

TMU319H1 Electroacoustic Music I **0.5**
A survey of techniques employed in the composition of electroacoustic music. Two hour class, minimum two hours studio time. *D. Patrick. Limited enrolment.* Prerequisite: TMU127H1, TMU210Y1/211Y1.

TMU320H1 Electroacoustic Music II **0.5**
Advanced topics to include software synthesis, digital signal processing, and algorithmic composition. Two hour class, minimum two hour studio time. Limited enrolment. Pre-requisite:TMU127H1, TMU319H1, TMU210Y1/211Y1 or P.I. *Not offered 2006-07.*

TMU325H1 Music for Live Electronics & Performers **0.5**
This course will explore the techniques involved in creating and producing mixed media works. Composition students will create an original composition involving instruments and live electronics. Performers will be required to produce and perform a significant mixed media work from the repertoire. There will be a series of assignments designed to familiarize the students in studio technology, and readings in the aesthetics and culture surrounding elctroacoustic music. Two hour class, minimum two hour studio time. Limited enrolment. *A.Staniland.* Prerequisite: TMU110Y1 or PMU285Y1.

TMU401H1 Introduction to Schenkerian Analysis **0.5**
Introduction to Schenker's approach, through analysis of selected compositions and practice in making analytical sketches; selected reading. Two hours. *R. McClelland.* Prerequisite: TMU200Y1/(TMU220H1, 221H1), 307H1 or P.I.

TMU402H Cultural Convergence in Contemporary Composition: A Hands-on Approach **0.5**
This course will examine a number of musical traditions outside the confines of western European classical music and its 20th century off-shoot and will attempt a synthesis of these traditions into current contemporary music. Examples of world, jazz and pop music will be examined and analyzed, and composition students will be asked to incorporate materials and structures from these examples into their own compositional language in a series of composition assignments. The course will include an in-depth discussion of creative use versus cultural appropriation and examine examples of successful and unsuccessful cultural convergence in both 20th & 21st century classical music. *C. Hatzis. Not offered 2006-07.*

TMU403H1 Introduction to the Theory and Analysis of Serial and Atonal Music **0.5**
Introduction to the theory of pitch-class sets and set relations, including an examination of referential collections (scales) and their properties and a study of ordered set relation (serial procedures). Readings from Babbitt, Forte, Perle, Straus and others, and analysis of representative 20th-century compositions. *M. Sallmen.* Prerequisite: TMU200Y1/ (TMU220H1, 221H1) TMU302H1/303H1. *Not offered 2006-07.*

TMU404H1 Extended Tonal Techniques in Twentieth-Century Music **0.5**
An analytical study of the music of Debussy, Bartok, Stravinsky and others. The course will focus on harmony (modes, scales, chords), rhythm, form, and methods of motivic and thematic development. *M. Sallmen.* Prerequisite: TMU200Y1/ (TMU220H1, 221H1) TMU302H1/303H1.

TMU405H1 Brahms: Symphonies and Chamber Music **0.5**
This course will study the four symphonies of Brahms and a large selection of his chamber music (including duo sonatas). Although the course will emphasize analysis of individual works, these analyses cumulatively will reveal distinctive aspects of Brahms's compositional approach. The analytic work will provide an understanding of Brahms's approach to formal organization and the ways it introduces ambiguities/overlaps, his use of metric dissonance and the potential of rhythmic-metric elements to shape the plan of an entire movement, his fascination with continuous development of thematic material, and his complex appropriation of elements from the music of previous composers and styles. Prerequisite: TMU302/303H1

TMU410Y1 Composition* **1.0**
Continuation of TMU310Y1, including writing for orchestra. At least two compositions to be prepared for student performance. One hour. Prerequisite: TMU310Y1. *For Composition Majors only.* *Part of the course requirement is to have at least one piece performed publicly at the

TMU420H1 Composing for Percussion 0.5
The course will examine in detail the use of percussion in contemporary music and what constitutes idiomatic writing for a vast array of lesser-known percussion instruments. Enrolment is open to graduate and upper-year undergraduate composers and to graduate and upper-year undergraduate percussionists who have some composing experience. *C. Hatzis. Not offered 2006-07.*

TMU440H1 The String Quartet in the Twentieth Century 0.5
This course will analyze selected twentieth-century string quartets with emphasis on those of Debussy, Ravel, Schoenberg, Berg Webern, Bartók, Shostakovich and Carter. Course requirements include analysis assignments, short presentations, listening tests and a final paper. *R. McClelland.* Prerequisite: TMU302H1. *Not offered 2006-07.*

TMU499H1 Independent Study 0.5
Available to students in 4th year who have maintained first-class standing in their first three years of study. *Permission of the Division Required.*

ADVANCED CERTIFICATE IN PERFORMANCE

DESCRIPTION OF COURSES OFFERED 2006-07

PMA135Y Lyric Diction 0.33
A study of diction and the expression of text in song. The course deals with Italian, German, English and French in concise format, using the International Phonetic Alphabet. *C. Loewen. Voice majors only or P.I.*

PMA361Y Voice Pedagogy 0.5
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature are included. *L. MacDonald.. Voice majors or P.I.*

PMA394Y Opera 1.67
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurhythmics, makeup. Selected students may be cast in major productions. *Admission by audition.*

PMA430Y Performance Skills 0.67
An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health and stress management, presentation and stage presence, communication skills and musical preparation will be addressed through coaching and masterclass sessions. Two hours. *B. Toyich.* Required course for students enrolled in the Advanced Certificate in Performance.

PMA436Y French Melodie 0.33
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. *G. Duplessis. For voice majors or P.I.*

PMA439Y Oratorio 0.33
Study and performance of oratorio repertoire. One hour. *D. Bodle. For voice majors only or by P.I.*

PMA440Y Lieder 0.33
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. One hour. *E. Schwing-Braun. For voice majors only or by P.I.*

PMA445Y Oratorio Ensemble 0.67
This course will focus on the study and performance of solo ensemble repertoire (duets, trios, quartets) from oratorio masterworks of the 18th, 19th and 20th centuries. Two hours. *D. Edwards*

PMA451Y Piano - Instrumental Master Class 0.5
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour. *M. Orlov, J. Parker, L. Wong. For piano majors.* Co-requisite: PMA452Y

PMA452Y Piano - Vocal Master Class 0.5
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. One hour. *C. Loewen.* For piano majors. Co-requisite: PMA451Y *M. Morrison/C. Loewen.*

PMA454Y Piano - Instrumental Master Class 0.5
Students prepare and perform chamber works with the pianists in PMA451Y. *M. Orlov, J. Parker, L. Wong.*

PMA455Y Piano - Vocal Master Class 0.5
Students prepare and perform vocal music with the pianists in PMU352Y. *C. Loewen/M. Morrison. P.I.*

PMA463Y1 Orchestral Studies - Percussion 0.33
Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice. *J. Rudolph. For Performance Majors or P.I.*

PMA475Y University Women's Chorus **0.67**
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Four hours. *R. Cooper.*

PMA476Y Departmental Literature - Piano **0.33**
Survey of selected repertoire. Class performance. *B. McDonagh*

PMA477Y Departmental Literature- Organ **0.33**
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *W. Wright*

PMA478Y Orchestral Studies - Strings **0.33**
Survey of selected repertoire not covered elsewhere in the performance program. *P. Widner.*

PMA479Y Orchestral Studies - Winds **0.33**
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. *H. Hennigar.*

PMA482Y Contemporary Music Ensemble **0.5**
Rehearsals and performances of 20th-century works, principally for large ensembles, including works by student and faculty composers. In collaboration with the Composition Division. Three hours. *G. Kulesha. Limited enrolment, by audition.*

PMA485Y1 Applied Music **1.0**
Individual instruction in the student's major performance medium. One hour lesson per week (to a total of 24 lessons).

PMA487Y Early Music Ensemble **0.67**
Performance of chamber music from an historical orientation. For singers and instrumentalists. *I.Taurins, A.Melville.*

PMA490Y University of Toronto Bands **1.0**
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. *J.Reynolds, G.MacKay.*

PMA491Y Chamber Music **0.33**
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or more ensembles and earn additional credit. Two hours minimum. By permission of the Division.

PMA492Y MacMillan Singers **0.67**
Major choral ensemble performing contemporary Canadian music and an internationally diverse repertoire. Composed of graduate and undergraduate singers who share responsibility for the choir's performance standard. Solo and small ensemble singing provide additional performance opportunities within the context of the chamber ensemble. Concerts and concert tours off campus are a part of this ensemble offering. Four hours minimum. *D. Rao*

PMA494Y Opera: Major Role See PMA394Y **1.6**

PMA495Y University of Toronto Orchestras **1.0**
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *R. Armenian.*

PMA496Y Opera Chorus **1.0**
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsals are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. *Admission by audition.*

PMA499Y1 Recital **0.33**

OPERA DIVISION

SCHEDULE OF DATES 2006-2007 (see page 3 for all Faculty of Music dates)

4 Sept Labour Day - University closed
13 Sept Opera Division Registration
14 Sept Dean's Welcome: All School Convocation: 12:10 pm, Walter Hall - Gathering of all faculty and students
14,15 Sept Opera Division - Auditions, Counselling
18 Sept Classes begin - Opera Division
9 Oct Thanksgiving - University closed
8 Dec Classes end.
22 Dec-3 Jan University closed
8 Jan Classes begin - all programs
16 Mar Opera Division - End of Winter Term
19-23Mar Opera Division - Winter Break
6 Apr Good Friday – University Closed
20 Apr Opera Division - End of Spring Term
21 May Victoria Day - University Closed

COURSES IN OPERATIC PERFORMANCE

Note: courses with the prefix OMU may be taken only by students who are enrolled in the Diploma in Operatic Performance Program.

OMU501Y1 Operatic Staging **1.33**
Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

OMU502Y1 Musical Coaching **1.67**
Individual and ensemble musical coaching for operatic performance majors.

OMU503Y1 Voice Private instruction. **0.67**

OMU504Y1 Acting **0.33**
Theory and practice in acting technique, Alexander technique and pantomime.

OMU505H1 French Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

OMU506Y1 Dance **0.33**
Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

OMU508H1 Italian Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

OMU509H1 Make-up **0.17**
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

OMU510H1 German Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU511H1 English Diction **0.33**
A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

OMU601Y1 Operatic Staging Continuation of OMU501Y1 **1.67**

OMU602Y1 Musical Coaching Continuation of OMU502Y1 **2.0**

OMU603Y1 Voice (or Piano*) Continuation of OMU503Y1 **0.67**

OMU604Y1 Acting Continuation of OMU504Y1 **0.33**

OMU605H1 French Diction Continuation of OMU505H1 **0.33**

OMU606Y1 Dance Continuation of OMU506Y1 **0.33**

OMU608H1 Italian Diction Continuation of OMU508H1 **0.33**

OMU609H1 Make-up Continuation of OMU509H1 **0.17**

OMU610H1 German Diction Continuation of OMU510H1 **0.33**

OMU611H1 English Diction Continuation of OMU511H1 **0.33**

OMU701Y1 Operatic Staging Continuation of OMU601Y1 **2.0**

OMU702Y1 Musical Coaching Continuation of OMU602Y1 **2.33**

OMU703Y1 Voice (or Piano*) Continuation of OMU603Y1 **0.67**

OMU704Y1 Acting Continuation of OMU604Y1 **0.33**

OMU705H1 French Diction Continuation of OMU605H1 **0.33**

OMU706Y1 Dance Continuation of OMU606Y1 **0.33**

OMU708H1 Italian Diction Continuation of OMU608H1 **0.33**

OMU709H1 Make–up Continuation of OMU609H1 **0.17**

OMU710H1 German Diction Continuation of OMU610H1 **0.33**

OMU711H1 English Diction Continuation of OMU511H1 **0.33**

OPERATIC REPETITEUR

OMU620Y1 Operatic Repetiteur **1.67**
Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.

OMU622Y1 Musical Coaching **2.0**
Participation (with students taking OMU502Y1,602Y1,702Y1) in coachings of vocal ensembles & study of standard operatic repertoire with members of the music staff.

OMU603Y1 Piano (or Voice) Private instruction. **0.67**

OMU605H1 French Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

OMU608H1 Italian Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

OMU610H1 German Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU611H1 English Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of operatic repertoire in English. CR/NCR

OMU720Y1 Operatic Repetiteur Continuation of OMU620Y1 **2.0**

OMU722Y1 Musical Coaching Continuation of OMU622Y1 **2.33**

OMU703Y1 Piano (or Voice) Continuation of OMU603Y1 **0.67**

OMU705H1 French Diction Continuation of OMU605H1 **0.33**

OMU708H1 Italian Diction Continuation of OMU608H1 **0.33**

OMU710H1 German Diction Continuation of OMU610H1 **0.33**

OMU711H1 English Diction Continuation of OMU611H1 **0.33**

STUDENT STAGE DIRECTOR

OMU641Y1 Operatic Staging **1.67**
Participation (with students taking OMU510Y1, 601Y1, 701Y1) in rehearsals for major operatic productions, scenes and extracts from the operatic repertoire.

OMU604Y1 Acting **0.33**
Theory and practice of acting technique, Alexander technique and pantomime.

OMU605H1 French Diction **0.33**
Practical approach to phonetics and diction as applied to the performance of French operatic repertoire. CR/NCR.

OMU606Y1 Dance **0.33**
Exercise in physical training and coordination, together with general movement and dancing.

OMU608H1 Italian Diction **0.33**
Practical approach to phonetics and diction as applied to the performance of Italian operatic repertoire. CR/NCR

OMU609H1 Stage Make-up **0.17**
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

OMU610H1 German Diction **0.33**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

OMU611H1 English Diction **0.33**
Practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

OMU621Y1 Stage Direction **1.67**
Study of operatic repertoire with members of the Stage Directing staff. Students will be required to prepare & direct selected repertoire for performance and/or study.

OMU741Y1 Continuation of OMU641Y1 **2.0**

OMU704Y1 Continuation of OMU604Y1 **0.33**

OMU705H1 Continuation of OMU605Y1 **0.33**

OMU706Y1 Continuation of OMU606Y1 **0.33**

OMU708H1 Continuation of OMU608H1 **0.33**

OMU709H1 Continuation of OMU609H1 **0.17**

OMU710H1 Continuation of OMU610H1 **0.33**

OMU711H1 Continuation of OMU611H1 **0.33**

OMU721Y1 Continuation of OMU621Y **2.0**

FINANCIAL ASSISTANCE

The University of Toronto's Policy on student financial support states that no student admitted to a program at the university should be unable to enroll or complete the program due to lack of financial means. This policy is applicable only to Canadian citizens and landed immigrants and assumes that students will first access the government aid for which they are eligible. Students are eligible to apply for bursaries at the Faculty of Music to complement their major source of funding, or to help meet unexpected expenses.

The Faculty of Music also awards a range of scholarships; the criteria for each award is listed below the respective award.

During the academic year students may take advantage of employment opportunities within the Faculty of Music: orchestra manager/librarians, house managers, cloakroom attendants, ushers, library assistants, occasional office assistance. Requests for student musicians for events within the University and outside are also posted. Details are available in the Office of the Associate Dean. The Career Centre is another great resource for seeking employment.

GOVERNMENT STUDENT ASSISTANCE PLANS

FULL TIME STUDENTS

Ontario Student Loans Plan: The Ontario Student Assistance Program (OSAP) is available to Ontario residents who are Canadian citizens or permanent residents to assist with educational and living expenses. OSAP loans are interest-free and non-repayable while the student remains enrolled in full-time studies. The Loan Forgiveness Program provides the partial forgiveness of loans at graduation for students who have incurred large debt loads. Information concerning the eligibility and assessment criteria may be obtained from **Admissions and Awards, 315 Bloor St West, University of Toronto 416-978-2190.** Applications are done on-line at www.osap.gov.on.ca. It is recommended that returning students apply for OSAP assistance by May 31 and that new students apply for OSAP assistance by June 30. Out of province students apply for government assistance through their respective provinces. Application forms and information are available through Admissions and Awards.

Ontario Work-Study Plan: This program is funded by the University and the Ministry of Education and Training, and provides on-campus part-time employment to students with financial need in second year or higher. Eligibility information and applications are available from Admissions and Awards.

Bursary for Students with Disabilities: Non-repayable assistance is available to OSAP recipients who have special educational expenses

as a result of a disability. Information and applications are available from Admissions and Awards.

General Information

A Bursary or Grant is an award given to a student who can demonstrate financial need. While need is a major consideration, a student's record must indicate that he or she would benefit from further education. **Application is necessary for a Bursary.**

A Loan is granted to a student demonstrating financial need. The sum loaned must be fully repaid by the student to the loaning body at an interest rate established at the formal completion of the loan agreement. **Application is necessary for a Loan.**

A Scholarship or Prize is awarded to a student for high academic and /or musical achievement. Applications are not normally necessary for scholarships, but students should consult the detailed listings below. There are a number of scholarships that require the student to be an Ontario resident and demonstrate financial need. When any award is granted upon standing obtained in part of the work of any academic year, the candidate must obtain standing in the work of the academic year as a whole.

UNDERGRADUATE BURSARIES

Open to students in all full-time undergraduate programs. Limited funds are available throughout the academic session to students who demonstrate financial need in order to continue their education. The policy on student financial support, as a principle, states that "no student admitted to a program at U of T should be unable to enter or complete the program due to lack of financial means". This policy applies to Canadian citizens and permanent residents only. It also expects that students needing financial assistance should consider the first means of help to be their governments' student aid schemes. **Applications should be submitted to the Office of the Registrar no later than October 23rd, 2006.**

Dorothy M. Koldofsky Adelman Bursary *Established 1987*
To encourage and assist students in the study of violin.

Isadore Dubinsky Memorial Bursary *Established 1988*
Awarded to a violin student registered in a degree or diploma program, on the basis of financial need.

Goodman-Meyer Bursary *Established 1990*
Awarded annually to a full-time student needing assistance.

Bernadette Graham Memorial Bursary *Established 1987*
To be awarded to students on the basis of financial need which has arisen as the result of a serious illness.

Hugh McKellar Bursary *Established 1997*
Awarded on the basis of financial need to a singer or keyboard player who has demonstrated professional conduct as a musician. Preference will be given to those actively involved in church music or with a reasonable expectation to soon be doing so.

Boyd Neel Bursary *Established 1983*
Awarded to gifted violin, viola, cello or double bass students in the Performance degree or diploma programs who demonstrate financial need.

Edith Gertrude Shepherd Bursary *Established 1991*
Awarded annually to a full-time student needing assistance.

William Solomon Memorial Award *Established 1997*
Awarded to any student in the Faculty of Music on the basis of financial need.

Music GRADitude Award *Established 2004*
Awarded on the basis of financial need.

Grad 9T7 Faculty of Music Scholarship *Established 1997*
Awarded on the basis of financial need.

Grad 9T8 Faculty of Music Scholarship *Established 1998*
Awarded on the basis of financial need.

Faculty of Music Undergraduate Campaign Scholarship *Established 1997*
Awarded to a full-time undergraduate student in the Faculty of Music who demonstrates financial need and who, without the assistance, would not be able to continue their studies.

University of Toronto Advance Planning for Students (UTAPS) *Established 1996*
University of Toronto Advance Planning for Students (UTAPS) is a financial aid program for full time students who are Canadian citizens or permanent residents and are eligible for need-based government student assistance or funding from a First Nations band. The University's Policy on Student Financial Support states that students should have access to the resources required to meet their financial needs as calculated by the Ontario Student Assistance Program (OSAP). UTAPS funding is based on OSAP methodology as it provides a uniform, verified way of assessing student need. For students who are assessed by OSAP as requiring maximum assistance and whose assessed need is not fully covered by government aid, the University will ensure that the unmet need is met. Students receiving funding from another province/territory or a First Nations band are also eligible for consideration.

FACULTY OF MUSIC ENTRANCE SCHOLARSHIPS

William Aide Entrance Scholarship in Piano Performance *Established 2004*
Awarded to the top undergraduate applicant in Piano Performance who is an Ontario resident demonstrating financial need. Renewable for three further years on maintaining annually an A- or higher in Piano Performance classes. *2005-06 Alina Olariu*

Walter & Danuta Buczynski Entrance Scholarship in Music *Established 2005*
Awarded to one student entering an undergraduate degree program who is an Ontario resident demonstrating financial need

Elizabeth Burton Scholarship *Established 1975*
Awarded to a gifted student on admission to the first year of any full-time program in the Faculty of Music. *2005-06 Elizabeth Walker*

Robert William Bygrave Entrance Scholarship in Voice Studies *Established 2005*
Awarded to the top undergraduate applicant in voice who is an Ontario resident demonstrating financial need. Renewable for three further years on maintaining annually an A- or higher in Voice Performance classes. *2005-06 Giovanni Spanu*

Distillery Jazz Festival Entrance Scholarship *Established 2005*
Awarded to a gifted student entering first year of Jazz studies who is an Ontario resident demonstrating financial need.

Dr. Madeline M. Field Music Scholarship *Established 2003*
Awarded to a gifted student entering first year of studies whose primary instrument is piano or harp. *2005-06 Caroline Cole*

W.O. Forsyth Admission Scholarship *Established 1985*
Awarded to a gifted pianist upon admission to the first year of any Performance program. This award is renewable in second, third and fourth years, provided first-class standing is maintained in piano Performance courses, and overall achievement is high. *2005-06 Talisa Blackman; Renewal: Stephanie Baldassara, Charles Lee, En-Hao Lin*

Albert and Wilhelmine Francis Renewable Entrance Scholarship in Music *Established 2005*
Awarded to a top undergraduate applicant from northwestern who is an Ontario resident demonstrating financial need. Renewable for three further years on maintaining annually a GPA of 3.3 or above. *2005-06 Daniel Grains*

Peter A. Goulding & Frank (Barry) White String Scholarship *Established 2004*
Awarded upon admission to a cello student in the Performance program who is an Ontario resident demonstrating financial need. Renewable for three further years on maintaining annually a GPA of 3.3 or above.

Guitar Society of Toronto Scholarship *Established 1979*
Awarded to a guitar major entering a first year program. *2005-06 Lindsay Jones*

Frank Harmantas Scholarship for Trombonist *Established 2005*
To be awarded on the basis of merit to a student in the Trombone Choir who is an Ontario resident demonstrating financial need.

Anna and Maurice Hennigar Memorial Brass Scholarship *Established 2005*
Awarded upon admission to a brass player, preferably a French horn player in the Performance or Music Education program. Renewable for three further years on maintaining annually a GPA of 3.3 or above.

Ann & Eli Kassner Entrance Scholarship in Guitar Performance *Established 2005*
To be awarded to a guitarist entering the Performance program who is an Ontario resident demonstrating financial need.

Andrew Alexander Kinghorn Scholarships *Established 1978*
To be awarded to gifted students entering any first year program in the Faculty of Music. *2005-06 Andrew Ascenzo, Alixandra Haywood, Melanie Lamoureux, Jennifer Lin, Andrew Luck, Damir Pavelic, Michael Ruby.*

Moe Koffman Memorial Jazz Scholarship *Established 2001*
Awarded to an outstanding student entering the jazz performance program at the Faculty of Music. *2005-06 Michael Ruby*

Robert and Jean Liss Entrance Scholarship in Music *Established 2004*
Awarded to the top undergraduate applicant entering the Bachelor of Music Degree Program who is an Ontario resident demonstrating financial need.

Mamie May Scholarships *Established1997*
Awarded annually to attract academically strong performance students who demonstrate financial need. Criteria for retaining the scholarship include maintaining a good academic average, ongoing performance in the assigned major ensemble; and maintaining marks above 75% in the student's applied music lesson area. *2005-06 Casey Goranson, Luri Lee, Christopher Miranda, Annemieke Vanderkraay, Dean Yeats, Vanessa Fralick, John Ng, Krista Wodelet, Stephen McFarlane, Marcin Swoboda*

Donald McMurrich Memorial Scholarship *Established 1975*
Awarded to a gifted student whose major instrument is the double bass. Preference will be given to a student entering the first year of studies in the Faculty of Music, but students in second or higher years will be considered. *2005-06 Sean King*

Oskar Morawetz Entrance Scholarship in Music *Established 2004*
Awarded to the top undergraduate applicant entering the Bachelor of Music Degree Program who is an Ontario resident demonstrating financial need. The award can be renewed for one further year provided an annual GPA of 3.3 or higher is achieved. *2005-06 Ameera Nimjee*

Music Alumni Admission Scholarships *Established 1988*
Awarded to gifted students on admission to any full-time undergraduate program. *2005-06 Anna Kolosowski, Matthew MacLean, Emily Neri, Mattie Walker*

Noreen and Phil Nimmons Entrance Scholarship in Jazz Performance *Established 2004*
Awarded to the top undergraduate applicant in Jazz performance who is an Ontario resident demonstrating financial need. Renewable for three further years on maintaining annually an A- or higher in Jazz Performance classes. *2005-06 Dean Yeats*

Arthur Edward Redsell Scholarship *Established 1995*
Full tuition scholarship to be awarded to entering or continuing students in financial need who are specializing in organ, church, or choral music. *2005-06 David Peter Beaudoin, Yi-Ting Chen, Ryan Jackson, Christopher Ku, Andrea Nagy, Jennifer Pigott*

The Mayumi Seiler Scholarship *Established 2003*
Awarded to an outstanding string player from outside Ontario for the duration of their four-year undergraduate program in Performance provided a standard of excellence is maintained. *2005-06 Cydney Grogan*

Earl Simard Entrance Scholarship *Established 2005*
Awarded to a blind or disadvantaged student who is pursuing a performance in Performance or Teaching and preferable both. Secondary performance for a student from Northern Ontario, or who has vigorously participated and demonstrated excellence & leadership in High School Musical Ensembles.

Eric James Soulsby Scholarship *Established 1985*
Awarded to a gifted student on admission to the first year of any full-time program. *2005-06 Michael Ruby*

The Sound Post Scholarship (Music Education Strings) *Established 2005*
Awarded on the basis of achievement with consideration of financial need to a full-time student entering whose primary applied instrument is strings and who intends to continue in the Music Education program. *2005-06 Natasha Rollings*

The Sound Post Scholarship (Performance Strings) *Established 2005*
Awarded on the basis of achievement with consideration of financial need to a full-time student entering the Performance Program whose primary applied instrument is strings. *2005-06 Christopher Jones*

John & Barbara Vivash Renewable Entrance Scholarship in Piano Performance *Established 2004*
Awarded to the top undergraduate applicant in Piano Performance who is an Ontario resident demonstrating financial need. Renewable for three further years on maintaining annually an A- or higher in Piano Performance classes.

Arnold Walter Memorial Award *Established 1975*
To be awarded to a student on admission to the first year of the performance degree program, who displays potential for excellence. *2005-06 Mattie Walker*

Mary Margaret Webb Piano Performance Award *Established 2004*
Awarded to the top undergraduate applicant in Piano Performance who is an Ontario resident demonstrating financial need.

Women's Musical Club of Toronto Scholarship *Established 1992*
Awarded annually to a gifted Canadian student entering the performance program. *2005-06 Nancy Mann*

Don Wright Entrance Scholarship *Established 1979*
Awarded to a student entering the first year of full time studies; preference will be given to an instrumentalist who intends to complete the Music Education program. *2005-06 Emily Neri*

University of Toronto Scholars Program
This program recognizes outstanding University of Toronto students in the first year of any degree program. *2005-06 Emilia Bartellas, Alixandra Haywood, Calvin Marks, Qi Yang*

The National Scholarship Program
The University of Toronto National Scholarships are awarded to students who demonstrate superior academic performance, original and creative thought, and exceptional achievement in a broad context. The National Scholars are those who not only excel in academic pursuits but also have an enthusiasm for intellectual exploration and an involvement in the life of their school and community. Each secondary school is invited to nominate, on the basis of these criteria, one graduating student to receive a University of Toronto National Book Award. The winners of the Book Awards, and only these students may enter the National Scholarship Competition. Information and applications are sent to secondary schools each fall. Between fifteen and twenty of the finalists will be identified as University of Toronto National Scholars. The National Scholarships range in value from $7,500 to $12,500 each year for four years of undergraduate study. The annual value of each student's scholarship is determined on the basis of his or her financial circumstances. *Renewal: Allison Prole*

IN-COURSE SCHOLARSHIPS

Application is not required for these awards. Selection is made in June, for the following September registration.

Holly Durant Almeida Award *Established 1998*
Awarded to a Music Education student, preferably a flautist, who has contributed to music in the community in Holly's spirit. *2005-06 Kayla Garrett*

Howard F. Andrews Memorial Prize *Established 1989*
To be awarded annually to an outstanding performer in a Faculty of Music ensemble. *2005-06 Cecilia Joohee Kang*

Lillian Florence Blanch Scholarship *Established 1995*
To be awarded each year to a talented voice student in the performance degree or Artist Diploma programs of the Faculty of Music. *2005-06 Erin Crooks*

Lloyd Bradshaw Prize *Established 1997*
Awarded annually to a student who shows the potential to make a significant contribution in the area of choral conducting, and who demonstrates financial need. Preference is given to a student entering the fourth year of the undergraduate Bachelor of Music program. *2005-06 Raymond Theodore George*

Kenneth and Helen Bray Scholarship *Established 1999*
To be awarded to an outstanding first, second, or third year student in the Music Education program who demonstrates a high level of musicianship and teaching ability. Preference is given to a Canadian citizen who shows a strong interest in teaching in Canadian schools. Financial need must be demonstrated. *2005-06 Arash Noori*

Jean A. Chalmers Scholarships *Established 1989*
Awarded to outstanding students in the second or higher year of any full-time program. *2005-06 Audrey Bild, Cecilia Livingston, Antti Ohenoja*

George Coutts Memorial Scholarship *Established 1965*
Awarded to a student entering fourth year, who obtained first class honours in the third year of a degree program and who is "a fine person and of sound musicianship". *2005-06 Eva Branda*

James Craig Opera Orchestra Award *Established 1983*
In recognition of a student who makes a significant contribution to opera productions in the opera orchestra. *2005-06 Sarah Steeves*

William Croombs Memorial Scholarship *Established 1977*
Awarded to an outstanding student majoring in Music Education whose special career interest is in elementary music education. Financial need must be demonstrated. *2005-06 Yi-Ting Chen, Anne On Yee Wong*

Sylvia Crossley Prize *Established 1988*
Awarded to a student entering the third or fourth year of the Music History Culture program on the basis of achievement of the highest standard. *2005-06 Vera Broekhuysen*

John Dan Scholarship *Established 1994*
To be awarded annually to a student studying a stringed instrument. *2005-06 Sharon Lee*

Fiorenza Drew Fellowship *Established 1966*
To assist one or more gifted singers, registered in their final year of study in the Faculty of Music, in pursuing advanced study or attending master classes, competitions or auditions. *2005-06 Jonathan Matthew Estabrooks*

Duke Ellington Society Jazz Scholarships *Established 1996*
Awarded to an outstanding first year student in the Bachelor of Music in Performance degree (Jazz). *2005-06 Bram Gielen*

Faculty Artists' Scholarship *Established 1993*
To be awarded to the most outstanding student who is continuing full time in a program. Eligible candidates must demonstrate financial need. *2005-06 Maria Christina Chern, Bram Gielen, James Langridge, Vincent Spilchuk*

Fairways Concert Scholarship *Established 2003*
To be awarded to an outstanding student in an undergraduate program in Performance. *2005-06 Andreea Olariu*

Percy Faith Award *Established 1974*
To be awarded to a student of outstanding talent and achievement in the second or higher year of any full-time program. Eligible candidates must demonstrate financial need. *2005-06 Mandy Lau*

Victor Feldbrill String Scholarship *Established 1971*
Awarded to a gifted violin, viola, cello or double bass student in the performance degree or diploma program but not in a graduating year. *2005-06 Myung Min*

Lorand Fenyves String Scholarship *Established 1988*
To be awarded to a gifted string student registered full-time in the second or higher year of the performance program. Eligible candidates must demonstrate financial need. *2005-06 Maia Broido*

Nick Gelmych Violin Scholarship *Established 1988*
Awarded annually to a violin student of outstanding talent who is registered full-time in any year of a performance program in the Faculty of Music. *2005-06 Myung Min*

Jacob and Sarah Goldman Memorial Scholarship *Established 1975*
Awarded to a female student in third or fourth year of the Music Education degree program, who is outstanding in her academic work and in her potential as a music teacher in Canadian schools. *2005-06 Jane Genge*

Glenn Gould Composition Award *Established 1985*
Awarded annually to a student in any year of the composition program, who has demonstrated excellence in both academic and music studies. *2005-06 Chetan Phull*

Glenn Gould Memorial Scholarship *Established 1986*
Awarded annually for musical and academic excellence to a student in the second or higher year of any program. *2005-06 Eva Branda*

Gwendolen M. Grant Music Scholarship *Established 2003*
Awarded to an undergraduate student enrolled full-time in the composition program of the Faculty of Music. *2005-06 Matthew Otto*

Doreen Hall Scholarship *Established 1987*
Awarded to an outstanding student preparing for a career in music education, particularly with children. Preference will be given to a student with interest in Orff-Schulwerk training. *2005-06 Tanya Krosel, Allison Law*

Morris Hanisch Scholarship *Established 1986*
Awarded annually to a student in the second or higher year of a program, whose major instrument is piano, and who has demonstrated commendable progress both musically and academically. *2005-06 Stefanie Baldassarra*

Leslie John Hodgson Scholarship/Bursary *Established 1971*
Awarded to a student in a performance program. *2005-06 Jonathan Matthew Estabrooks*

Walter Homburger Scholarship *Established 1975*
Awarded to a full-time student for outstanding achievement at the completion of the first year of a performance degree or diploma program. *2005-06 Konrad Harley*

Pandit Jasraj Endowment Award *Established 1995*
The award is to be given annually to a graduate student studying East Indian Classical Music. If these conditions cannot be met, the award may be given to an undergraduate studying East Indian Classical Music. Financial need must be demonstrated. *2005-06 Antti Ohenoja*

Irene Jessner Scholarship *Established 1988*
To be awarded to an outstanding voice student in any degree or diploma program. *2005-06 Laura Beth Klassen*

Bessie H. Jowett & Phyllis F. E. Jowett Scholarships *Established 2000*
Awarded to one or more students enrolled in the Faculty of Music and entering the third or fourth year in voice training. *2005-06 Amy Rachael Zampiero*

Greta Kraus Scholarships *Established 1997*
Awarded to third year students with top marks in Lieder and/or Piano-Vocal. Eligible candidates must demonstrate financial need. *2005-06 William Johnson, Yauheniya Yesmanovich*

Hugh LeCaine Memorial Scholarship *Established 1979*
Awarded to a gifted student entering the third year of the composition program. *2005-06 Not Awarded*

Lobodowsky Choral Scholarship *Established 2005*
Awarded on the basis of exceptional talent and leadership in choral music

Barry Manilow Scholarship *Established 1985*
Awarded annually to a student entering the second, third or fourth year of any program, who has demonstrated commendable ability in both musical and academic studies. *2005-06 Amie Watson*

Lois Marshall Memorial Scholarships *Established 1997*
These undergraduate scholarships in voice will honour the memory of a great singer and teacher, and enable young singers of the future to realize their talents and ambitions. Eligible candidates must demonstrate financial need. *2005-06 Andrew Mahon*

Robert & Jean Elliott McBroom Scholarship *Established 1997*
To be awarded to a deserving and talented student of composition, pianoforte, or voice. Eligible candidates must demonstrate financial need. *2005-06 David Arcus, Veronica Sophie Davy, Pouya Hamidi, Matthew Otto, Jee-Eun Shin*

John O. McKellar Scholarship *Established 1991*
Awarded annually to a gifted student of choral music. *2005-06 Moksha Genevieve Serrano*

Ben McPeek Scholarship *Established 1983*
Awarded to an outstanding student in second or third year of the composition program. *2005-06 Aaron Tsang*

Paul H. Mills Scholarship *Established 1998*
Awarded annually to an outstanding student of voice in any degree or diploma program in the Faculty of Music, or in the Master of Music program. *2005-06 Emily Bolhuis*

John Moskalyk Memorial Prize *Established 1996*
The award will be made to a violinist in the Bachelor of Music Performance degree program, or the Artist Diploma program. *2005-06 Myung Min*

James Bernard Moulsdale Essay Prize *Established in 1995*
To be awarded annually to the student who submits the best essay in an upper-level History and Culture course. *2005-06 Keith James Johnston*

Laura Kinton Muir Prize *Established 1996*
To be awarded to a cello student who has achieved excellence in performance. Eligible candidates must demonstrate financial need. *2005-06 Sarah Steeves*

Zelma Thomson Murphy Scholarship *Established 2001*
Open to one full-time student in any year of the Faculty of Music, to be awarded on the basis of excellence. *2005-06 Lucia Cesaroni*

Music Alumni Awards *Established 1998*
Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence. *2005-06 Lorelle Angelo, Jonah Cristall-Clarke, Tamara Mitchell*

Music Annual Fund *Established 2002*
Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence. *2005-06 Mandy Lau*

Miriam Neveren Memorial Scholarship *Established 1989*
Preference will be given to a student entering Year 4 of the piano performance degree program who has demonstrated musical and academic excellence. It is the donor's hope that the recipient also will have displayed qualities of leadership through involvement in student and professional activities. *2005-06 Roger Ying-Kit*

Marietta Orlov Piano Scholarship *Established 2002*
Awarded to a gifted pianist enrolled in Performance, based on achievement with consideration for financial need. *2005-06 Andreea Olariu*

Kathleen Parlow Scholarships *Established 1965*
The estate of the late Kathleen Parlow provides scholarships for violinists, violists and cellists in the Bachelor of Music Performance degree or Artist Diploma programs. *2005-06 Sarah Steeves, Oleksander Mycyk, Mark Johnston*

Margaret Boswell Parr Scholarship *Established 1985*
Awarded annually to a student entering the second or higher years of the piano Performance program. *2005-06 Vojislav Perucica*

Luciano Pavarotti Scholarship *Established 1986*
Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music. *2005-06 Taylor Strand*

Gregor Piatigorsky Memorial Award in Cello *Established 1991*
Awarded annually to a cello student. *2005-06 Marie-Cristine Pelchat St.Jacques*

Arthur Plettner Scholarships *Established 1999*
Awarded to student(s) who demonstrate outstanding musical and academic potential or achievement. Financial need must be demonstrated. *2005-06 Daniel Gooch, Melissa Janke, Laura Kim, En-Hao Lin, Veronica Nettles, Nina Penner, Christopher Segall, Martha Sprigge, Lauren Sweetman, Dulcie Vousden, Aleysia Whitmore*

Queensmen of Toronto Richard Bowles Memorial Scholarship *Established 2002*
Awarded to a gifted voice student in performance (second year) tenor, bass or bass-baritone. *2005-06 Jeffrey Newberry*

Margaret E. Read Jazz Scholarship *Established 1992*
To be awarded to a student entering second, third, or fourth year who demonstrates outstanding musical and academic achievement in the Bachelor of Music Performance Degree (Jazz). The award may be divided among several students. Eligible candidates must demonstrate financial need. *2005-06 Daniel Fortin*

Godfrey Ridout Scholarship *Established 1986*
Awarded to a student entering third or fourth year who best demonstrates those qualities Professor Ridout admired: solid musicianship, breadth of knowledge of music literature and history, general intellectual cultivation, and the power to communicate with polish both orally and in written prose. *2005-06 Keith Johnston*

Rosedale Chapter IODE (Hanna Matilda Inglee) Award in Music *Established 1975*
Awarded to a student registered in the Music Education degree program. *2005-06 Sandra Wu*

Monica Ryckman Scholarship *Established 1989*
Awarded to outstanding students in the Faculty of Music in any undergraduate program. *2005-06 D'Arcy Myronuk*

Clementina Sauro Memorial Award *Established 1980*
Awarded to a student majoring in Music Education who has demonstrated proficiency in voice, and who shows promise of being an effective teacher of vocal music. Eligible candidates must demonstrate financial need. *2005-06 Christine Lee*

The Donna Sherman Prize *Established 1996*
To be awarded to the best soprano in Music Education. If in a particular year these conditions cannot be met, the award should be given to the best singer with an interest in teaching. *2005-06*

Peter Screaton Skinner Prize *Established 1966*
To be awarded to an organ student enrolled in a program leading to the Bachelor of Music degree. *2005-06 Christopher Ku*

SPRINGBOARD *Established 2004*
To be awarded as per OSOTF requirements at the discretion of the Faculty of Music Awards Committee.

St. John's Music Ltd. Scholarship *Established 1972*
Awarded to a student in second or third year whose applied music major is a woodwind, brass or percussion instrument, who registers in the Music Education program the subsequent year, and who states the intention to enter the teaching profession. *2005-06 Donald Joseph Burns*

Argero Stratas Scholarship *Established 1965*
Awarded to a student in the Performance programs who demonstrates artistic merit in voice. *2005-06 Erin Crooks*

Richard Iowerth Thorman Jazz Scholarship *Established 2005*
Awarded to an outstanding student entering second, third or fourth year in Jazz Performance who is an Ontario resident that demonstrates financial need.

Norman & Hinda Tobias Memorial Scholarship *Established 1975*
Awarded to an outstanding student in the performance program whose major is a woodwind instrument. *2005-06 Julia Stroud*

Healey Willan Memorial Scholarship *Established 1991*
Awarded to a student of high academic standing entering third or fourth year. Preference will be given to students in Theory and Composition. Eligible candidates must demonstrate financial need. *2005-06 Keith Johnston, Hye-Young Kim, Susan Lam, Yana Zhalezniakova*

Kathleen Walls Memorial Scholarship Fund *Established 2006*
Awarded to annually to one or more students who are Canadian residents or citizens preferably with emphasis on piano studies. *New Award*

Women's Art Association of Canada Sonja Koerner Award *Established 1981*
Awarded to a third-year Music Education student entering fourth year in the autumn, and who intends teaching in secondary school. *2005-06 Jane Genge*

Don Wright Scholarship (Arranging) *Established 1980*
Awarded to a student who demonstrates accomplishment in the field of Music, Arranging or Jazz. Preference is given to a student in the Music Education program. *2005-06 Jonah Cristall-Clarke, Vincent Spilchuk*

Ken Young Scholarship, Guitar Society of Toronto *Established 1979*
Awarded to a third and fourth year guitar student in any program. *2005-06 Floria Nica*

Pinchas Ziegel Memorial Scholarship *Established 1998*
To be awarded to a very promising vocal student going into their second year, based on academic excellence and potential. *2005-06 Justine Butkovitch*

Avedis Zildjian Percussion Scholarship *Established 1997*
To be given annually to an outstanding percussionist, jazz or classical (or to be shared by both). Eligible candidates must demonstrate financial need. *2005-06 Maya Postepski, Amie Watson*

University of Toronto Scholars Program
This program recognizes outstanding students at the end of their first, second and third year of their programs. *2005-06 Konrad Harley, Melanie Steenburgh, David Arcus*

OPERA DIVISION SCHOLARSHIPS

The following awards are offered only to students registered full-time in the Opera Diploma program of the Faculty of Music.

Edith Binnie Memorial Scholarship *Established 1995*
To be awarded to a singer or student repetiteur of the Opera Division who demonstrates financial need. *2005-06 Michael Barrett*

Victor Braun Memorial Opera Scholarship *Established 2001*
Open to one full-time student in any year of the opera program to be awarded on the basis of excellence. *2005-06 Benjamin Covey*

Rena Coulter Scholarship *Established 2002*
To be awarded to student(s) whose primary courses of study is opera. *2005-06 Michael Barrett*

Frederick Malcolm Croggon Opera Scholarship *Established 1986*
To be awarded to a gifted student enrolled full time in the Opera Division. *2005-06 Madeline Young*

Helen Simmie Godden Memorial Opera Scholarship *Established 2003*
To be awarded to student(s) whose primary course of study is opera. *2005-06 Julie Morgan*

Regan Grant Memorial Scholarship *Established 1992*
Awarded annually to a student in the Opera Division. Preference will be given to a baritone. Eligible candidates must demonstrate financial need. *2005-06 Stephen Hegedus*

W. Earl Goodchild Opera Scholarship *Established 2005*
Awarded to a student in the Opera Program who is an Ontario Resident that demonstrates financial need.

Jane N. S. C. Grier Opera Scholarship *Established 2004*
Open to one full-time soprano, mezzo-soprano or alto opera student to be awarded on the basis of achievement and potential with consideration of financial need.

2005-06 HeatherJewson

John James Grier Memorial Opera Scholarship *Established 2004*
Open to one full-time tenor, bass or bass-baritone opera student to be awarded on the basis of achievement and potential with consideration of financial need.
2005-06 Stephen Hegedus

Peter & Helene Hunt Award *Established 1998*
Awarded to a continuing student of the Opera Diploma program, judged by the staff of the Opera Division to possess outstanding professional potential.
2005-06

Helen & Arthur Kennedy Scholarship *Established 1984*
Awarded annually to a gifted student, or to an outstanding production trainee. *2005-06*

Maria & Hans Kluge Scholarship *Established 1998*
To be awarded to a student in the final year of the Opera Stage Directing program or a voice student in the Diploma program. Preference is given to a mezzo-soprano/contralto. *2005-06 Rachel Harwood*

Felix & Ruth Leberg Scholarship *Established 1987*
Awarded to a student in the Opera Diploma program, with preference given to an outstanding student entering first year. *2005-06 Madeline Young*

Robert & Joan Lederer Scholarship *Established 1998*
Awarded to an exceptional student (non-vocal at least once in 5 years) at the discretion of the Opera Division Music Staff — based on talent as well as personal contribution to the art. Financial needs may be taken into account. *2005-06 Madeline Young*

Father Owen Lee Scholarship *Established 2001*
Awarded to one full-time student in any year of the opera program, to be awarded on the basis of excellence. *2005-06 Lisa di Maria*

Dr. Viola Lobodowsky Scholarship *Established 1997*
To assist in the first instance, talented opera students considering a third year of study who demonstrate financial need. *2005-06 Michael Adair*

Ruby Mercer Fellowship *Established 1986*
To be offered to an outstanding singer in the Opera program of the Faculty of Music. In addition to talent and merit, the financial needs of the student may be taken into account in awarding the Fellowship. *2005-06 Stacie Carmona*

Ruth Morawetz Scholarship *Established 1999*
Open to one full-time student in an upper year of the Opera program, to be awarded on the basis of excellence. *2005-06 Benjamin Covey*

Doreen Polegato Memorial Scholarship *Established in 2003*
Awarded to a deserving student in the Opera Diploma program. *2005-06 Benjamin Covey*

John Pump Opera Scholarship *Established 1985*
Awarded annually to a gifted singer entering the first year of studies in the Opera Diploma program. *2005-06 Adam Luther*

Opera Scholarship in Memory of Margo Sandor *Established 2001*
Awarded to a student or students enrolled full-time in the Opera program at the discretion of the Musical Director of the Faculty of Music. *2005-06 Eric Shaw*

The Daniel Stainton Memorial Scholarship *Established 1993*
Awarded annually to a young Canadian tenor in the Opera Division who shows promise both vocally and dramatically. Eligible candidates must demonstrate financial need. *2005-06 Michael Barrett*

University of Toronto Women's Association Scholarship *Established 1994*
To be awarded to a full-time student in the Opera Diploma program. Preference will be given to students nearing completion of their studies. *2005-06 Michael Adair*

Wagner Society Prize *Established 2003*
To be awarded to a deserving student who has completed the first year of the Opera Diploma Program *2005-06 Philip Carmichael*

Mary A. & John Yaremko Q.C. Scholarship *Established 1994*
To be given annually to students who exemplify a particular degree of voice and musical excellence who will benefit from a third year of study in the Opera division. Eligible candidates must demonstrate financial need. *2005-06 Stephen Hegedus*

CANADIAN OPERA VOLUNTEER COMMITTEE SCHOLARSHIPS

Canadian Opera Volunteers' Committee Scholarship
2005-06 Stacie Carmona, Evelyn de la Haye

COVC Sharon & David Aello Scholarship
2005-06 Deirdre Fulton

COVC The Marjorie Blaser Memorial Scholarship
2005-06 Ileana Montalbetti

COVC Regina Borowska Memorial Scholarship
2005-06 Philip Carmichael, Deirdre Fulton

COVC Anne and John Craine Memorial Scholarship
2005-06 Evelyn de la Haye

COVC Blanche Carragher Award

COVC Vreni Ducommun Scholarship
2005-06 Adam Luther

COVC John & Margaret Eros Memorial Scholarship
2005-06 Lisa di Maria

COVC Gladys & Lloyd Fogler Scholarship
2005-06 Adam Luther

COVC Chabursky Gadacz Scholarship
2005-06 Ileana Montalbetti

COVC Herman Geiger-Torel Operatic Scholarship
2005-06 Heather Jewson

COVC Josephine Harper Scholarship
2005-06

COVC Clifford L. & Ingeborg Jenkins Scholarship
2005-06 Heather Jewson

COVC Andrews King Scholarship
2005-06 Julie Morgan

COVC Andrew MacMillan Scholarship
2005-06 Michael Adair

COVC Musical Director's Discretionary Scholarship Fund
2005-06 Michael Adair, Michael Barrett, Philip Carmichael, Lisa di Maria, Deirdre Fulton, Heather Jewson, Adam Luther, Ileana Montalbetti, Julie Morgan, Madeline Young

COC Oakville Branch Olive Langton Beddoe Scholarship
2005-06 Rachel Harwood

COVC Tina Orton Scholarship
2005-06

COVC Russell & Evelyn Payton Memorial Scholarship
2005-06

COVC Bruce Phillpott Memorial Scholarship
2005-06 Benjamin Covey

COVC Past Presidents' Scholarship
2005-06 Rachel Harwood

COVC Dr F. Guenther Stahl Memorial Scholarship
2005-06 Michael Barrett

COVC Maris Vetra Latvian Scholarship
2005-06 Michael Barrett

COVC Selma & Bruno Zlemit Scholarship
2005-06 Stacie Carmona

FACULTY OF MUSIC GRADUATING AWARDS

Paul Baker Opera Scholarship *Established 2002*
To be awarded on the basis of excellence to a graduating student of the opera program. *2005-06 Calvin Powell*

Douglas Bodle - St. Andrew's Award *Established 1994*
For a student who, upon graduating from the performance program in voice, is deemed to have the strongest potential in the area of oratorio or concert repertoire. The award is to assist the student in post-graduate work or training related to these disciplines. *2005-06 Amy Dodington, Natalie Rogerson*

COVC Distinguished Graduate Scholarship
Awarded to a student who is exceptionally talented upon completion of the Opera Diploma program. *2005-06 Giles Tomkins*

William Erving Fairclough Scholarship *Established 1966*
To be given to the top graduating student of the Bachelor of Music – Composition program. *2005-06 Aaron Gervais*

W. O. Forsyth Graduating Scholarship *Established 1970*
Awarded to the Performance degree or diploma student, majoring in piano, on the basis of merit. The award is intended to enable the winner to pursue further musical study. *2005-06 Maria Pikoula*

Neil D. Graham Scholarship *Established 1986*
Awarded to a graduating student in any full-time degree program who has attained the highest proficiency in the graduating year. *2005-06 Aaron Gervais, Amy Lin*

Music Alumni Graduating Award *Established 1988*
Awarded to student(s) upon graduation based upon academic excellence. *2005-06 Liana Berube, Mark Laver, Amy Lin*

Suba Institute Award for Perfomance Excellence *Established 2003*
A free demo CD recording opportunity to be awarded as a prize to the top graduating performance student at the undergraduate level. *2005-06 Christopher Donnelly*

Tecumseh Sherman Rogers Graduating Award *Established 2004*
To be awarded to a graduating student in either an undergraduate or graduate program who is deemed to have the greatest potential to make an important contribution to the field of Music, as per OSOTF guidelines.

William and Phyllis Waters Graduating Awards *Established 2005*
To be awarded to a graduating student in either an undergraduate or graduate program who is deemed to have the greatest potential to make an important contribution to the field of Music, as per OSOTF guidelines.

Women's Art Association of Canada Luella McCleary Award *Established 1974*
Awarded to an outstanding woman student in the graduating class in the Performance or Opera programs. *2005-06 Jennifer Yu*

Women's Musical Club of Toronto Centennial Scholarship *Established 1998 Women's Musical Club of Toronto Centennial Foundation*
Awarded to an outstanding student graduating from the Performance program who has obtained first class honours and intends to pursue a career as a concert musician. *2005-06 Elizabeth Loewen*

SUMMER STUDY AWARDS

Application is required. Completed application forms must be submitted to the Registrar by May 1st.

David and Marcia Beach Summer Study Awards *Established 2004*
To be awarded to promising upper-year students in all undergraduate and graduate music programs who are Ontario residents demonstrating financial need to provide support for continued study outside the academic session. This could take place through summer programs in Canada and abroad or through private study. Applications would be reviewed on the basis of academic standing, reasonable budgeting and the impact the studies will have on the students' professional development. *2005-06 Cecilia Kang, Floria Nica, Yauheniya Yesmanovich, Roger Yuen, Jonathan Estabrooks, David Hon, Sharon Lee*

Jean A. Chalmers Award *Established 1967*
To assist one or more exceptionally promising students of the Faculty of Music in taking master classes or lessons from a distinguished performing artist not on the staff of the Faculty of Music or the Royal Conservatory of Music, either one visiting the Faculty or RCM for the special purpose of giving such classes or lessons, or one giving such classes elsewhere in Canada. In making the award, consideration is given to the financial need of the student. *2005-06 Sarah Steeves*

OTHER AWARDS BY APPLICATION OR COMPETITION

Felix Galimir Chamber Music Fund *Established 2002*
An award every year to the most promising string or piano chamber music group in the chamber music program. *2005-06 Liana Berube, Sharon Lee, Sarah Nematallah*

Richard and Donna Holbrook Opera Tour Prize *Established 2005*
Awarded to two students currently enrolled in the Opera Diploma Program based on a successful competitive application.

Imperial Order Daughters of the Empire Scholarship
Awarded to students enrolled in a performance degree or diploma program in any recognized school of music in Ontario. Recipients must be Canadian citizens. 2005-06

Karen Kieser Prize in Canadian Music *Established 2003*
To be awarded in recognition of the most outstanding composition by a student in the graduate or undergraduate program. The prize includes a cash award, a selection of CBC Records, a public performance of the work, and a national broadcast on the CBC Radio Two program *Two New Hours*. *2005-06 Katarina Curcin*

Irene Norman Faculty of Music Undergraduate Award *Established 1997*
The award will support an undergraduate majoring in organ, with excellent musicianship and a wide range of humanitarian and cultural interests. Eligible candidates must demonstrate financial need. *2005-06 Gordon Mansell*

STUDENT SERVICES

ACADEMIC AND PERSONAL COUNSELLING

Students may seek advice and help from many sources within the Faculty and the University. The Registrar's Office at the Faculty is your "reliable first stop" for information and advice. In the **Faculty of Music** the **Associate Dean** and **Registrar** are always willing to talk with students on any matter of concern; academic, emotional, financial, domestic or personal problems. Referrals are made to appropriate services within the University. Students having difficulties with any course should not hesitate to bring this to the attention of the instructor. The Divisional Coordinators are available to provide additional assistance with academic problems.
Registrar's Office, Edward Johnson Building, Room 145 **416-978-3740** **nalayini.maheswaran@utoronto.ca**

FIRST YEAR INITIATIVE PROGRAM (FYI Program)

The First-Year Initiative Program is your front door to Student Services. FYI helps first-year students make a smooth transition into university through teaching effective study and learning skills, and providing workshops designed for first-year students on a variety of career, personal and psychological, housing, parenting, health, international and Aboriginal issues. A personalized web site is available to first-year students and provides a number of resources as well as discussion forums
Koffler Student Services Centre, 214 College Street. **416- 946-0147** **www.studentservices.utoronto.ca**

COUNSELLING & LEARNING SKILLS SERVICE

(located in the Koffler Centre) provides students with professional counseling for personal concerns such as anxiety, depression, relationship problems, emotional trauma from abuse or assault, prolonged stress. Client confidentiality is strictly observed. The Learning Skills program includes lectures, workshops, and individual consultations on a variety of learning skills such as time-management, textbook reading, note taking, etc. Counsellors are available by appointment or at the Learning Skills Drop-In Centre and Resource Library for assistance in developing study strategies, writing skills, and so on. These services are available in the Koffler Student Services Centre.
Koffler Student Services Centre, 214 College Street., Room 111. **416-978-7970** **www.calss.utoronto.ca**

HEALTH SERVICES

University of Toronto Student Health Services offers a comprehensive range of medical assistance that includes medical referrals, immunization, travel education, sexual and health care. This service is completely confidential and does not become part of a student's academic file. There is no charge to students for this service.
Koffler Student Services Centre, 214 College Street **416-978-8030** www.utoronto.ca/health/

PSYCHIATRIC SERVICES

The Psychiatric Service offers assessment and/or treatment for students with emotional and psychological concerns such as anxiety, depression, obsessions and compulsions, phobias, relationship difficulties, eating and body image issues, attention and/or concentration problems, problems with sleep and substance abuse. Clinical staff possess expertise in a wide variety of therapeutic methods including individual, couple and group psychotherapy. This is a confidential service available to all full and part-time students who have paid their incidental fees and is fully covered by OHIP, other provincial insurance plans or the University health insurance plan. No referral is necessary. To make an appointment, drop in or call 416-978-8070.

Koffler Student Services Centre, 214 College Street. **416-978-8070** **www.utoronto.ca/psychservices**

ACCESSIBILITY SERVICES: PROGRAMS AND SERVICES FOR PERSONS WITH A DISABILITY

University Commitment: The University, in its statement of institutional purpose states: " The University of Toronto is dedicated to fostering an academic community in which the leaning and scholarship of every member may flourish with vigilant protection for individual human rights, and a resolute commitment to the principles of equal opportunity." The University will make every attempt to provide reasonable and appropriate accommodations to persons who have disabilities. Faculty and staff carry a responsibility for creating and maintaining an inclusive environment in their teaching and work settings and responding appropriately to requests for accommodation of a disability. Accessibility Services provides support and advice for faculty and staff regarding appropriate accommodations, information about disabilities, and community resources.

Responsibilities of Students who have Disabilities: Students who request accommodations for their academic programs and related activities at the University are obligated to disclose their disabilities to the respective campus Services for Students with Disabilities, and request accommodations in a timely manner to facilitate the implementation of support and services. It is vitally important that students discuss their needs as early as possible with the Service in order to put accommodations in place. Students must present relevant and up-to-date documentation, as outlined on the website, from an appropriate health care professional.

Support Services For Students: There are offices on all three U of T campuses that work to facilitate the inclusion of students with disabilities into all aspects of University life. The focus is on skills development, especially in areas of self-advocacy and academic skills. Services are provided to students who have a physical, sensory, or learning disability, mental health disability, acquired brain injury or chronic health condition as well as students who have temporary disabilities such as a broken dominant arm. The office is located at within the

Robarts Library, 130 St. George Street, 1st Floor. **416-978-8060 TDD: 416- 978-1902** **http://disability.sa.utoronto.ca**

CAREER CENTRE

The Career Centre, located within the Koffler Student Services Centre, provides career counselling and employment services to students and recent graduates. Counsellors are available to assist students in the investigation of careers, clarification of goals and the development of employment-related skills through workshops and individual appointments. The Career Resource Library is a valuable resource in the formulation of career plans and in the search for employment. It includes calendars for universities and colleges in Canada, the U.S., and overseas, as well as a wealth of information on occupations, career planning and related subjects. During the academic year, the Centre sponsors a series of workshops. Permanent e mployment is available to graduating students through the On-Campus Recruitment Program and the Permanent Employment Service. Summer and part-time jobs are also posted at the Centre.

Koffler Student Services Centre, 214 College Street **416-978-8000** **www.careers.utoronto.ca**

STUDENT HOUSING SERVICE

The Student Housing Service and its website serve as a year-round source of up-to-date residence information as well as other information to assist students locate and arrange suitable housing. The office maintains a registry of available rental accommodation in Toronto, offers general information about housing and landlord-tenant related issues, and conducts workshops and offers guidance to students looking for suitable housing off-campus.

Koffler Student Services Centre, 214 College Street. **416-978-8045** **www.library.utoronto.ca/housing_service/**

FAMILY CARE OFFICE

Many students balance family obligations with their studies. The University of Toronto is committed to fostering a "family friendly" learning and working environment. The Family Care Office & Resource Centre provides counselling and referral services to students dealing with child care, elder care, maternity leave, and other family care issues. Additional services offered include a newsletter, workshops, seminars and guest speakers. The drop-in resource centre contains a library of material on family issues. Community Program and Support Group information is also available. The Family Care Office & Resource Centre is located within the

Koffler Student Services Centre, 214 College Street. **416-978-0951** **www.library.utoronto.ca/familycare**

ABORIGINAL STUDENT SERVICES

Aboriginal student services and programs (First Nations House) specialize in providing culturally appropriate services to Aboriginal students and is the heart of the aboriginal community at the University of Toronto. Programs include recruitment and liaison, academic counselling and planning, admissions advocacy, personal counselling, academic tutoring, student housing referrals, library resource centre, scholarships and bursaries, financial planning, cultural seminar series, elder-in-residence, and day care referrals. The Native Student's Association hosts Purification Lodge ceremonies, cultural events, feasts and workshops, social gatherings, and sports events. Call 416-978-1042.

First Nations House, Borden Building North, 563 Spadina Avenue, 3rd Floor, **416-978-8227.** **www.fnh.utoronto.ca**

INTERNATIONAL STUDENTS CENTRE (ISC)

The ISC is the primary source of support for international students. The staff have special knowledge and experience in such areas as immigration, regulations, health insurance, non-resident income tax, customs, emergency financial aid, etc. The ISC produces a newsletter, coordinates social activities and trips, provides personal counselling, reception and orientation services, and a buddy program.

33 St. George Street. **416-978-2564** **www.isc.utoronto.ca**

LGBTQ RESOURCES & PROGRAMS OFFICE

This office develops and implements initiatives that strive to foster positive learning and working environments for LGBTQ identified students, staff and faculty. It offers programming, education, professional development, consultation and outreach that addresses concerns and celebrate gender and sexual diversities.

416-946-5624 **http://wgbtq.sa.utoronto.ca**

SEXUAL HARASSMENT, EDUCATION, COUNSELLING AND COMPLAINT OFFICE

The University of Toronto does not tolerate any form of sexual harassment and is actively endeavouring to provide an environment free of it. The Sexual Harassment Education, Counselling & Complaint Office was established to educate the University community on this issue. The Sexual Harassment Office provides information, advice and support to all members of the University community regarding complaints through the *Policy and Procedures: Sexual Harassment*. The Officer provides counsel and assistance to both the complainant and the respondent in a formal complaint, and acts as a nonpartisan mediator.

40 Sussex Ave, 3rd floor **416-978-3908** **www.library.utoronto.ca/equity/sexual.html**

OFFICE OF THE UNIVERSITY OMBUDSPERSON

As part of the University's commitment to ensuring that the rights of its individual members are protected, the University Ombudsperson investigates complaints unresolved through regular University channels. The Ombudsperson offers advice and assistance and can recommend changes in academic or administrative procedures where this seems justified. In handling a complaint, the Ombudsperson has access to all relevant files and information and to all appropriate University officials. The Ombudsperson handles all matters in strict confidence, unless the individual involved approves otherwise. The Ombudsperson is independent of all administrative structures of the University and is accountable only to Governing Council.

222 College Street, Suite 161, Toronto, Ontario, M5T 3J1. **416- 978-4874** **E-mail: ombuds.person@utoronto.ca**

FACULTY OF MUSIC UNDERGRADUATE ASSOCIATION (FMUA)

The FMUA is the official undergraduate organization in the Faculty of Music. The object of the FMUA is "to promote the interests of undergraduates in the Faculty of Music, cultivate relations between the faculty and the student body in University activities, and to further goodwill among the members themselves." Officers are elected annually, and along with appointed committee chairpersons, form the Executive Committee. Various standing committees are responsible for planning and coordinating a number of student functions. The President of the Association is an ex-officio member of the Faculty Council, and the Association organizes the election of student members to Council.

Edward Johnson Building, Room 117D **416 -978-0313**

RULES AND REGULATIONS

IMPORTANT NOTICES

Changes in Programs of Study / Courses
The programs of study that our calendar lists and describes are available for the year(s) to which the Calendar applies. They may not necessarily be available in later years. If the University or the Faculty must change the content of programs of study or withdraw them, all reasonable possible advance notice and alternative instruction will be given. The University will not, however, be liable for any loss, damages, or other expenses that such changes might cause.
For each program of study offered by the University through the Faculty, the courses necessary to complete the minimum requirements of the program will be made available annually. We must, however, reserve the right otherwise to change the content of the courses, instructors and instructional assignments, enrolment limitations, pre-requisites and co-requisites, grading policies, requirements for promotion and timetables without prior notice.

Changes in Regulations and Policies
The University has several policies that are approved by the Governing Council and that apply to all students. As well, the Faculty of Music has rules and regulations that apply to all students registered in courses and programs offered by the Faculty. The Faculty's rules and regulations are presented in the pages that follow and applicable University policies are either fully displayed or listed in the section titled University policies. Both the University and the Faculty assumes that each student has become familiar with the policies. In applying to the Faculty the student assumes certain responsibilities to the University and the Faculty and, if admitted and registered, shall be subject to the rules, regulations, policies cited in the Calendar, as amended from time to time.

Enrolment Limitations
The University makes every reasonable effort to plan and control enrolment to ensure that all of our students are qualified to complete the programs to which they are admitted, and to strike a practicable balance between enrolment and available instructional resources. Sometimes such a balance cannot be struck and the number of qualified students exceeds the instructional resources that we can reasonably make available while at the same time maintaining the quality of instruction. In such cases, we must reserve the right to limit enrolment in the programs, courses, or sections listed in the Calendar, and to withdraw courses or sections for which enrolment or resources are insufficient. Notice and alternative instruction will be given. The university will not be liable for any loss, damages, or other expenses that such limitations or withdrawals might cause.

Copyrighting Instructional Settings
If a student wishes to tape-record, photograph, video-record or otherwise reproduce lecture presentations, course notes or other similar materials provided by instructors, he or she must obtain the instructor's written consent beforehand. Otherwise all such reproduction is an infringement of copyright and is absolutely prohibited. In the case of private use by students with disabilities, the instructor's consent will not be unreasonably withheld.

Person I.D. (Student Number)
Each student at the University is assigned a unique identification number. The number is confidential. The University, through the Policy on Access to Student Academic Records, strictly controls access to Person I.D. numbers. The University assumes and expects that students will protect the confidentiality of their Person I.D.'s.

Registration
A student is considered to be registered as soon as he or she has paid tuition and incidental fees, or has made appropriate arrangements for deferral of payment. By virtue of being registered, a student thereby agrees to abide by all of the academic and non-academic policies, rules and regulations of the University and the Division and to ensure that the accuracy of personal information such as the current mailing address and telephone number is maintained. Detailed information concerning course selection, auditions, placement tests, etc., will be mailed to returning and newly admitted students in the summer months.

Passed Courses May Not Be Repeated
Students may not repeat any course in which they have already obtained a mark of 50% or higher.

COURSE ENROLMENT & CANCELING REGISTRATION

Course Enrolment – Consult the Schedule of Dates to ascertain the dates by which courses may be added or dropped. Students are responsible for fulfilling prerequisites & co-requisites and abstaining from exclusions. Students enrolled in courses for which they do not have prerequisites or are exclusions may have their registration in those courses cancelled at any time without notice.

Canceling Courses
Students who do not intend to complete a course or courses (with the exception of the Basic Music Courses) must use the Student Web Service to cancel the course before or by the final date to cancel courses from the academic record (refer to Schedule of Dates). Students still enrolled in a course after the final date to cancel the course will receive a grade for that course. Not attending classes or ceasing to complete further course work or not writing the examination do not constitute grounds for cancellation without academic penalty from a course; the course remains on the record with the grade earned.

Canceling Registration/Withdrawing

Students who wish to cancel all their current courses, and do not intend to enroll in any other courses for the rest of the session must cancel their registration by completing the Withdrawal Form available in the Registrar's Office. The cancellation of registration must be completed by the appropriate deadline in order for the student not to incur an academic penalty. Before the Withdrawal is authorized the student must

a) pay any outstanding fees/fines
b) return any books/instruments/music
c) vacate lockers

Courses at Other Universities (Letter of Permission)

Students wishing to complete one or more courses at another university, for credit towards a Faculty of Music degree or diploma, must apply ***in advance*** to the Registrar. Calendar descriptions and course outlines must be provided. An official Letter of Permission will be issued only for courses relevant to the student's program and deemed to be fully equivalent to an appropriate University of Toronto course. A letter of permission will only be given to a student in good standing. **Credit will not be given for courses taken elsewhere without a Letter of Permission from the Faculty of Music.** A fee of $25 is levied for applications.

Leave of Absence

Students in all programs except Jazz Performance taking a leave of absence for one year should notify the Registrar in writing of their intention by the 30th of July. Students enrolled in the Jazz Performance program must request a leave of absence by the 1st of May. Re-admission is automatic and students continue in their program of study. However, readmission is not automatic for students who have not been registered for more than one year. These students must demonstrate an acceptable level of proficiency in an audition and/or interview with the Divisional Coordinator.

COURSE MARKS

The following regulations summarize the Faculty's implementation of the University's Grading Practices Policy. Parts I & II of the policy are reprinted in the section University Policies.

Marking Schemes

With the exception of the Recital, one form of evaluation cannot count for the final mark in a course.

Self-evaluation by individual students or by groups of students in not permissible.

As early as possible in each course, and no later than the last date to enroll in courses, the instructor must make available The Course Grading Scheme & Outline at a regularly scheduled class. The Grading schemes must indicate the methods by which the student performance will be evaluated, their relative weights in the final mark, due dates and penalties for lateness. Instructors are also required to file a copy of their marking scheme with the Registrar's Office for Music courses and Departmental Offices for Arts and Science Courses.

Once announced, the weight of the components may not be changed unless approved by a majority of the students present. Majority is shown by a vote at a regularly scheduled class.

After the last date to cancel the course without academic penalty, no change in weighting may take place unless there is unanimous consent of all students present and voting, and notice must be given at the regularly scheduled class meeting previous to that at which the issue is to be raised.

Term Work

Instructors MUST assign, grade and return at least one significant assignment as early as possible, and at the latest before the final date to cancel a course without academic penalty. Even though the Basic Music courses cannot be dropped, instructors are required to comply with this policy.

All term work must be submitted on or before the last day of classes in the course concerned, unless an earlier date is specified by the instructor. Students who are unable to meet the deadline due to extenuating circumstances must obtain approval from the instructor for an extension. The extension cannot exceed the Final Examination Period. If additional time is needed, the student must petition through the Registrar's Office.

Students are strongly advised to retain rough and draft work as well as copies of their essays and assignments as they may be required by the instructor.

All written work that has been evaluated should be returned with comments as the instructor considers appropriate, and time made available for discussing it. Any inquiries pertaining to the grade must be done within one month of the return date of the work. Instructors must retain unclaimed term work for at least six months beyond the end of the course.

Missed Term Tests

Students who miss a term test will be assigned a mark of zero for the test unless they satisfy the following conditions:

1. Students who miss a term test due to extenuating circumstances may within a week, submit to the instructor a written request for special consideration explaining the reason and providing appropriate documentation.
2. A student whose explanation is accepted by the instructor/department will be entitled to one of the following considerations:
   a) In courses where there is no other term work as part of the evaluation scheme, a makeup test must be given.
   b) In other courses, a makeup test OR increase in the weighting of other graded work by the amount of the missed test.
3. If the student is granted permission to take a makeup test and misses it, then he or she is assigned a mark of zero for the test unless the instructor/department is satisfied that missing the makeup test was unavoidable. No student is automatically entitled to a second makeup test.

4. A student who misses a term test cannot subsequently petition for late withdrawal from the course without academic penalty on the grounds that he or she has had no term work returned before the drop date.

PERFORMANCE COURSES

Major Ensemble: Students that require Major Ensemble in a given year, are required to do a placement audition during Registration Week. Students are mailed their audition date/time and requirements with their course selection packages. This audition determines the student's assignment to a major ensemble for the given academic year. ***These assignments are at the discretion of the Performance Division***.

Harp, Guitar and percussion majors are not required to audition. Keyboard majors are required to audition for a vocal major ensemble. All other instrument majors are required to audition on their major performance medium.

All rehearsals including the extra ones planned the week before each concert are mandatory. Students who are unable to perform/sing due to physical problems are required to attend and observe rehearsals.

Applied Music: Students receive twenty four one hour individual instruction in their major performance medium. ***Applied music teacher assignments are at the discretion of the Performance Coordinator.***

Recital: Graded as CR/NCR; students are required to perform as scheduled by the Performance Office.

Chamber Music: The formation of the chamber groups happens during the first class. While specific requests for chamber groups can be brought to the relevant Chamber Music Coordinator or the Performance Office for consideration, it should be noted the that the final decision is at the discretion of the Chamber Music Coordinators and the Performance Division. Priority will be given to those students who are required to complete chamber music as part of their program requirements.

Performing Engagements: During the academic year many students wish to take advantage of performing opportunities that may enhance and complement their studies in the Faculty of Music. Should a scheduling conflict arise because of a performing opportunity, this must be reported to the performance division, where an attempt will be made to resolve the problem. Students must realize, however, that academic obligations take priority over any outside engagement. The performance division requires that students complete, *well in advance,* an outside engagement form if an absence from the faculty of music is to be requested.

FINAL EXAMINATIONS

Final examinations are held at the end of each session or subsession. The dates of each exam period are printed on the Schedule of Dates. Students who make personal commitments during the examination period do so at their own risk. No special consideration is given and no special arrangements are made in the event of conflicts. Misreading of the examination timetables will not be accepted as grounds for petition or academic appeal.

Students who are unable to write/perform their examinations due to extenuating circumstances beyond their control should contact the Registrar (See "Petitions"). Students who have three consecutive written final examinations (e.g., morning, afternoon, evening; or afternoon, evening, next morning) should contact the Registrar. Information regarding dates, times and locations of examinations will not be given by telephone; for the most up to date examination timetable consult the Faculty of Music Website (http://www.music.utoronto.ca).

RULES FOR THE CONDUCT OF EXAMINATIONS

1. No person will be allowed in an examination room during an examination except the candidates concerned and those supervising/adjudicating the examination.
2. Candidates must appear at the examination room at least twenty minutes before the commencement of the examination.
3. Candidates shall bring their T-cards and place them in a conspicuous place on their desks.
4. Bags and books are to be deposited in areas designated by the instructor/invigilator and are not to be taken to the examination desk. Students may place their purses on the floor under their chairs.
5. The instructor/invigilator has authority to assign seats to candidates.
6. Candidates shall not communicate with one another in any manner whatsoever during the examination.
7. No materials or electronic devices shall be brought into the room or used at an examination except those authorized by the instructor.
8. Candidates who bring any unauthorized materials or electronic devices into an examination room or who assist or obtain assistance from other candidates or from any unauthorized source are liable to penalties under the Code of Behaviour on Academic Matters, including the loss of academic credit and expulsion.
9. In general, candidates will not be permitted to enter an examination room later than fifteen minutes after the commencement of the examination, nor to leave except under supervision until at least half an hour after the examination has commenced.
10. Candidates shall remain seated at their desks during the final ten minutes of each examination.
11. At the conclusion of an examination, all writing shall cease. The instructor/invigilator may seize the papers of candidates who fail to observe this requirement, and a penalty may be imposed at the discretion of the instructor.
12. Examination books and other material issued for the examination shall not be removed from the examination room except with permission of the instructor/invigilator.

ACADEMIC STANDING & GRADING REGULATIONS

Standing in a Course

Standing in a course requires a final mark of 50% or higher. The Faculty of Music uses the following grading system, except courses for which CR (Credit) or NCR (No Credit) apply:

Letter Grade	Grade Point Scale	Percentage	Grade Definition
A+	4.0	90-100%	**Excellent**: Strong evidence of original thinking; good organization; capacity to analyze and synthesize; superior grasp of subject matter with sound critical evaluation; evidence of extensive knowledge base.
A	4.0	85-89%	
A-	3.7	80-84%	
B+	3.3	77-79%	**Good**: Evidence of grasp of subject matter, some evidence of capacity and analytic ability; reasonable understanding of relevant issues; evidence of familiarity with literature.
B	3.0	73-76%	
B-	2.7	70-72%	
C+	2.3	67-69%	**Adequate**: Student who is profiting from his/her university experience: understanding of the subject matter; ability to develop solutions to simple problems in the material
C	2.0	63-66%	
C-	1.7	60-62%	
D+	1.3	57-59%	**Marginal**: Some evidence of familiarity with subject matter and some evidence that critical and analytic skills have been developed.
D	1.0	53-56%	
D-	0.7	50-52%	
F	0.0	0-49%	**Inadequate**: Little evidence of even superficial understanding of subject matter; weakness in critical and analytic skills; with limited or irrelevant use of literature.

Any music course that is failed by a student can be repeated only once. Failure on a second attempt results in automatic suspension for a period of twelve months, regardless of the student's standing in a year. The student must reapply for admission through the Registrar and will be considered with other first year applicants; re-acceptance is not automatic. Upon re-admission, the student has one opportunity to successfully complete the previously failed music course. Failure to do so will result in immediate suspension and refusal of further registration in the Faculty of Music.

Grade Point Average (GPA)

The Grade Point Average is the weighted sum of the grade points earned divided by the total course weights. Courses with CR/NCR, or AEG grades are not included in the GPA; nor are transfer credits and courses taken on a letter of permission. The above table represents standing in an individual course and should not be used to interpret sessional, annual or cumulative GPA.

Three types of grade point averages are used:

1. The Sessional GPA is based on courses taken in a single session (Fall, Winter or Summer);
2. The Annual GPA is based on courses taken in the Fall-Winter Sessions;
3. The Cumulative GPA takes into account all courses you have attempted.

Academic Standing is assessed twice a year:

1. At the end of the Winter Session; the GPAs used for this status assessment are the Annual and the Cumulative GPA in addition to the rule of failure of same music course twice. Students who have a standing deferred in at least one course will have the academic standing assessed after the deferred course has been completed.
2. At the end of the Summer Session; the GPAs used for this status assessment are the Sessional and the Cumulative GPAs.

"The Two Strikes Rule" - Failure of Same Music Course Twice

Any music course that is failed by a student can be repeated only once. Failure on a second attempt results in automatic suspension for a period of twelve months, regardless of the student's standing in a year. Upon re-admission, the student has one opportunity to successfully complete the previously failed music course. Failure to do so will result in immediate suspension and refusal of further registration in the Faculty of Music.

Standing in a Year

Students are described as "In Good Standing" if they are neither on probation nor suspended. A graduating student who obtains a cumulative GPA of 3.5 or higher will graduate "With Honours".

Failure in First Year

To receive standing in first year, a student must obtain an annual GPA of 1.5 or higher, based on the above scale. A student who fails his/her first year at the Faculty will be suspended for a minimum of one year. The student must reapply for admission through the Registrar and will be considered with other first year applicants; re-acceptance is not automatic. A student repeating first year must achieve a cumulative GPA of at least 1.5 in the second attempt. Failure to do so will result in suspension from the Faculty.

Probationary Status

A student continuing beyond first year whose cumulative GPA is in the 0.9-1.5 range, will be placed on probation. A student with a CGPA below 0.9 may be suspended from the Faculty. Failure to achieve a cumulative GPA of 1.5 or better at the end of the probationary year will result in suspension from the Faculty for at least one year. A degree or diploma will not be granted if the cumulative GPA is below 1.5.

Grades Review Procedure

The committee on Academic Standing examines course grades submitted by the instructors and determines the academic standing of each student. Final marks are considered official only after the review has taken place. The final grades are then conveyed to the students by the Faculty Registrar. Grades will not be determined by any system of quotas. The committee on Academic Standing has the right, in consultation with the instructor of the course, to adjust marks when there is an obvious and unexplained discrepancy between the grades submitted and the perceived standards of the faculty.

Statement of Results: Statement of Results are sent to students at their mailing address as recorded on ROSI at the end of the Winter and the Summer sessions. Statements of Results are not issued at the end of the Fall session. Results for "F' section code courses will be available on ROSI in January.

Corrections To The Academic Record: The Faculty will accept requests in writing for corrections to an academic record of the Fall-Winter session up to the following November 15th, and correction to the their Summer Session up to the following February 28th.

Transcripts: The University of Toronto issues only a consolidated transcript that includes a student's total academic record at the University. The transcript of a student's record reports courses in progress and the standing in all courses attempted, information about the student's academic status including record of suspension and completion of degree requirements.

Final course results are added to each student's record at the end of each session. GPAs are calculated at the end of each session. Individual courses that a student cancels by the deadline are not listed on the transcript.

Copies of the transcript are issued at the student's request, subject to reasonable notice. In accordance with the University's policy on access to student records, the student's signature is required for the release of the record. Students may request consolidated transcripts on the Web at: www.rosi.utoronto.ca. Requests may also be made in person or by writing to:

University of Toronto Transcript Centre
Room 1006, Sidney Smith Hall
100 St. George Street
Toronto, ON M5S 3G3.

A fee of $10.00 (subject to change is charged for each transcript. Cheques and money orders should be made payable to the University of Toronto. Students must indicate at the time of the request if the purpose of the transcript is for enclosure in a self-administered application. Such transcripts are issued in specially sealed envelopes. The University of Toronto cannot be responsible for transcripts lost or delayed in the mail. Transcripts are not issued for students who have outstanding financial obligations with the University.

Re-Reading of Final Exams

Students have the right to view their final exams in the Registrar's office for a period of six months beyond the relevant exam period. A student who believes that a final examination has been incorrectly marked in its content, may request a "reread." The student must first purchase a photocopy of the final examination from the Registrar, for a fee of $13.00 per course. The student must then complete a "Request for Reread of Final Examination" form, which is available in the Registrar's Office. (If the course in question is an Arts & Science one, the student would have to follow the same procedure at the Office of the Registrar of the Faculty of Arts & Science). The student must demonstrate that the answers are substantially correct by citing specific instances of disagreement, supported by such documentary evidence as course handouts, textbooks, lecture notes, etc. The Instructor concerned will reread the examination in light of the arguments presented. There is a $35.00 fee for this procedure, which is in addition to the fee of $13.00. If the mark is changed as a result of this review both the photocopy and reread fees will be refunded. A reread may result in a raised mark, lowered mark or no change. It should be noted that when a course is failed, the examination must be reread before the mark is reported. The re-reading can be requested up to six months from the end of the relevant examination period.

PETITIONS

A student seeking exemption or other variations from academic regulations during the school year should petition to the Committee on Academic Standing through the Registrar. This Committee considers petitions to have regulations waived or varied, if a student presents compelling reasons for such a need. The Committee has the authority to grant exceptions and to attach conditions to its decisions. Students must consult with the Registrar to ensure that a petition is clearly worded and appropriate.

1. The student prepares a written statement:

- stating clearly the special consideration requested;
- stating clearly the reason(s) why the student believes an exception to the rules is appropriate; and
- appending supporting documents (letters, medical certificates, etc.)

2. A University of Toronto Student Medical Certificate (available in the Registrar's Office or online at www.utoronto.ca/health) must be submitted indicating the following:

- that the student was examined at the time of the illness;
- the nature of the illness and duration of the debility;
- the physician's professional opinion as to whether the student should receive special consideration on medical grounds.

Note that the physician's report must establish that the patient was examined and diagnosed at the time of illness; not after the fact. The Faculty will not accept a statement that merely confirms a report of illness made by the student for documentation by the physician. Students with chronic

illnesses must provide medical documentation for the specific dates on which the illness was acute.

Upon completion, the petition should be submitted to the Registrar for presentation to the Committee on Academic Standing. Students are notified in writing of the decision. If the petition is denied, the student may re-petition within 30 days on submission of further evidence.

Petition Deadlines

Extensions on Term Work – Last day of the relevant exam period.
Missed Examinations – Within one week of the end of the exam period; end of the first week of classes in January for the December exam period.
Withdrawal from course – Last day of the relevant exam period.

Petitions regarding Final Exams/Juries/Recitals

Students are expected to write and perform final exams, juries and recitals as scheduled. Only in cases of documented debilitating illness or legitimate conflict must a student request a deferral of a final examination, jury or recital. Students granted permission to write a deferred examination in a course will write the exam as follows:

Final Exam	Deferred Exam
December	Reading Week
April/May	August Exam Period

These periods apply to Music courses only; deferred exam periods for arts & science courses is listed in the Faculty of Arts & Science calendar.
Juries/Recitals deferred from the April/May exam period/term are required to be completed in the fall and by the 31st of October of the next academic session as scheduled by the Performance Office. If the deferral was based on a medical disability that persists beyond this date, the student may not remain registered in any courses requiring performance (for example: Applied Music, Ensembles etc), but may petition for special consideration and/or part-time status, after discussion with the Performance Division and the Registrar.

Aegrotat Standing

If the ability of a student to complete a course is affected by illness or domestic problems beyond their control, a petition may be made for special consideration. If there are adequate grounds, the Faculty will determine the status of the work already done and the steps that must be taken to complete the course. Alternatively, a recommendation may be made by the Faculty to grant Aegrotat Standing in the course. Aegrotat Standing in a course carries the "AEG" designation on the official transcript; no numerical or letter grade is assigned. The Faculty reserves the right not to grant Aegrotat Standing more than once to any one student.

ACADEMIC APPEALS

This Committee deals with appeals of final grades and other matters concerning academic standing. Issues arising within a course that concern the pedagogical relationship of the instructor and the student, such as essays, term work, term tests, grading practices, or conduct of instructors, fall within the authority of the Academic Appeals Committee as well. It also, as the higher appeal body within the Faculty, will hear appeals relating to a petition twice rejected.

Procedures

1. A student wishing to appeal must first arrange an interview with the instructor and/or divisional coordinator to attempt to resolve the matter.
2. If the student wishes to make a formal appeal, he/she will meet with the Registrar to discuss its preparation.
3. **Time Limit - Appeals must be submitted within 42 days of the issuing of the final grades or the date of decision of a re-petition.**
4. The appeal must state the nature and grounds and must be accompanied by any supporting documents or material.
5. Receipt of the appeal will be acknowledged by the Chair of the Academic Appeals Committee by letter, which will state the date, time and place of the meeting and will be sent at least two weeks prior to the meeting date.
6. The student has the right to appear before the Academic Appeals Committee, with or without an advisor. If the student intends to be accompanied by an advisor this must be communicated on the notice of the appeal.
7. The Academic Appeals Committee is required to arrive at a majority decision and this decision, together with reasons for the decision, will be sent to the student within two weeks of the hearing of the appeal.
8. Any further appeal must be initiated by filing a notice of appeal with the Secretary of the Academic Appeals Board of Governing Council of the University of Toronto **no later than ninety days** after the decision from which the appeal is being taken has been communicated in writing to the student.

FEES

Tuition fees are established by the Governing Council of the University of Toronto and are subject to change at any time. The two components of the annual fees are: Academic (including instruction and library), and Incidental/Ancillary Fees (including Athletics, Hart House, Health Service, and Student Organizations). Additional ancillary fees may also be assessed for enrolment in a specific faculty and or specific courses. Additional fees may also be assessed to cover special services.

Fees Invoice and Payment: Students receive an invoice by mail or can pick one up in person at Student Accounts detailing fees for their specific program. Payment is made at a financial institution or through internet/telephone banking. Refer to your Course Selection Booklet for more details.

Payment Deadlines: A minimum payment consisting of 60% of academic fees and 100% of incidental fees must be made by the published

deadline. Students receiving a government student loan/scholarship from the University may be able to defer their fees (Refer to Course Selection Booklet for more details). **Students who have not paid or deferred their fees by the Registration deadline will be removed from courses.**

Late Registration Fee: An administrative fee of $44 plus $5/day will be levied for students registering after the last registration date published in this Calendar.

Service Charges: After November 15 all outstanding balances, regardless of the source of payment, are subject to a service charge of 1.5% per month compounded (19.56% per annum) calculated on the 15th of each month until the account is paid in full.

Fees for Foreign Students: In accordance with the recommendations of the Government of Ontario, certain categories of students who are neither Canadian citizens nor permanent residents are charged special academic fees. Refer to the Schedule of Fees for details.

Sanctions on Account of Outstanding Obligations: Recognized University obligations include: tuition fees; academic and other incidental fees; residence fees and other residence charges; library fines; Bookstore accounts; loans made by colleges, faculties or the University; Health Service accounts; unreturned or damaged instruments, musical scores, materials and equipment; orders for the restitution of property or for the payment of damages and fines imposed under the authority of a divisional discipline policy.

The following sanctions are imposed on Faculty of Music students:

a) Official transcripts will not be issued.
b) Registration will not be permitted to continuing or returning students.

LIBRARY FINES

Lost books	$145.00	Overdue fines:	
Lost bound serials	$245.00	Books and serials	$0.50/day
Lost unbound serials	$75.00	Short-term loans books/serials	$0.50/hr
Damaged books and serials	$45.00	Short-term loans beyond 24 hrs	$7.50/day
		Reserved/Recall books/serials	$2.00/day

MISCELLANEOUS FEES

Application/Audition Fee – Undergraduate	$60.00	Replacement Diploma	$51.00
Application/Audition Fee – Advanced Certificate	$75.00	Mailing of Diploma	
Copies of Records	$15.00	Within Canada	$20.00
Copy of Exam	$13.00	To USA	$40.00
Exam Script	$13.00	To International destinations	$60.00
Exchange Prog. Processing Fee	$100.00	Replacement T Card	$12.00
Extra Calendar	$4.00	Re-instatement	$61.00
Late Registration (requires approval)	$44.00 plus $5 per day	Re-registration	$24.00
Letter of Confirmation	$7.00	Special / Deferred Examinations	$70.00
Letter of Permission	$25.00	Special Studio Key/ Specific Instruments	$25.00
Locker/lock rental	$30.00	Student System Access Fee per session	$15.00
Music & Instrument Fee	$225.00	Tax Receipts (Duplicates)	$ 5.00
Instrument Overdue Fines	$0.50 / day		
Petition to re-read exam	$36.00*	Transfer Credit Assessment Fee	$30.00
Recital Recording Fees	$45.00**	Transcripts	$10.00

UNIVERSITY POLICIES

UNIVERSITY GRADING PRACTICES POLICY

Purpose The purpose of the University Grading Policies is to ensure:
(a) that grading practices throughout the University reflect appropriate standards;
(b) that the evaluation of students is made in a fair, objective manner against these academic standards;
(c) that the academic standing of every student can be accurately assessed even when courses have been taken in different divisions of the University and evaluated according to different grade scales.

Application of Policy: The Policy applies to all individuals and committees taking part in the evaluation of student performance in degree, diploma, and certificate credit courses (hereafter referred to as courses), excluding courses in the School of Graduate Studies.

Amendment to Policy: Amendments to the Policy shall be recommended to the Academic Board. Changes to the divisional regulations on grading

practices shall be forwarded to the Committee on Academic Policy and Programs.

Distribution of Policy: A copy of the Grading Practices Policy as well as the description of the grade scale used in a division and the substance of divisional regulations indicated in Part II of this Policy shall be published in the Calendar of the division. Similarly a copy shall be given to all students upon initial registration and to all instructors and others, including teaching assistants, involved in the evaluation of student performance.

The Policy is in three parts: Part I deals with grades, Part II outlines grading procedures to be adhered to in divisional regulations adopted as part of this Policy, and Part III is an administrative appendix available upon request from the Office of the Vice-President and Provost.

PART I GRADES

Meaning of Grades

Grades are a measure of the performance of a student in individual courses. Each student shall be judged on the basis of how well he or she has command of the course materials.

I.1 A grade assigned in a course is not an assessment of standing within a program of studies. To determine the requirements for credit and standing in a program of studies, the academic regulations of the division in which the program is offered should be consulted.

I.2 Grades for each course shall be assigned with reference to the following meanings (which may be expanded in the divisional regulations under Part II):

Excellent Good Adequate Marginal Inadequate

Grade Scales

I.3 Once a judgment on the performance of the student has been made, the following grade scales are to be used:

(a)the refined letter grade scale A+,A,A-,B+,B,B-,C+,C,C-,D+,D,D-,F;

(b)the numerical scale of marks, consisting of all integers from 0 to 100;

(c)for graduate divisions only, a truncated refined letter grade scale in which FZ replaces the C, D and F grades in (a) above and/or

(d)the scales Honours/Pass/Fail and Credit/No Credit

Grades vs. Scores

I.4 Grades should always be based on the approved grade scales. However, students may find that on any one evaluation they may receive a numerical or letter mark that reflects the score achieved on the test or essay. The cumulative scores may not be directly identified with the final grade. Grades are final only after review by the divisional review committee described below.

Grade Reporting

1.5 Grades will be assigned according to the numerical scale of marks referred to in 1.3(b) above, and converted to the refined letter grade scale of 1.3(a) above. In graduate divisions, grades may be assigned according to the truncated refined letter grade scale of 1.3(c) above. The H/P/FL and CR/NCR scales of 1.3(d) above may also be used. However, the grades assigned in a course must all be from the same scale.

1.6 All non-grade designators used in reporting course results must correspond to the University-wide standard.

1.7 The information in grade reports and transcripts must be communicated to the user, whether within or outside the University, in a clear and meaningful way. To that end, transcripts must include:

(i) an enrolment history, which traces chronologically the student's entire participation at the University,

(ii) a "grade point average" based on a 4-point scale for all undergraduate divisions (Note: grade point average values will be assigned as follows: A+/A=4.0, A- =3.7, B+ =3.3, B=3.0, B- =2.7, C+ =2.3, C =2.0,C- =1.7, D+ =1.3, D =1.0, D- = 0.7, F = 0.0),

(iii) an average grade for each course expressed using the refined letter grade scale (Note: these calculations should be restricted to courses of a specific size),

(iv) both the numeric mark and its letter grade equivalent, where possible, for all courses,

(v) course weight values, expressed using a uniform system of values allowing for the relative values needed by each division,

(vi) transfer credits granted,

(vii) academic honours, scholarships and awards sanctioned by the University,

(viii) a comprehensive guide explaining all grades and symbols used on the transcript.

PART II GRADING PROCEDURES

Approval of Grades

Divisional Councils shall forward to the Committee on Academic Policy and Programs changes to their grading procedures. Grading procedures may be adapted to divisional circumstances on the recommendation of the Committee on Academic Policy and Programs, but such procedures must be consistent with the principles in this Policy.

Grades shall be recommended by the instructor to the chair or division head. The grades shall then be reviewed and approved following the divisional review procedure. Grades shall not be reported or released to students as official until the divisional review procedure has been carried out. The divisional review constitutes final approval of grades except when grades are changed on appeal.

II.1 Divisional Review Committee

In each division, a committee chaired by the divisional head or a designate, and where appropriate, an additional committee structure, with the chairs (or their designates) of departments or other academic units of division serving as chairs shall:

(a) administer the implementation of the University Grading Practices Policy at the divisional level and oversee the general consistency of grading procedures within the division;

(b) formulate, approve, and administer the University's specific regulations concerning the grade scale or scales to be used, the assignment of non-grade designators for course work, classroom procedures and approved methods of evaluation;

(c) review, adjust and approve course grades recommended by instructors. The grades recommended for any individual student in the professional faculties may be adjusted according to his or her performance in the course or program as determined by the committee. The divisional committee has the final responsibility for assigning the official course grade.

II.2 Classroom Procedures

To ensure that the method of evaluation in every course reflects appropriate academic standards and fairness to students, divisional regulations governing

classroom procedures must be consistent with the practices below.

(a)As early as possible in each course (and no later than the division's last date for course enrolment), the instructor shall make available to the class, and shall file with the division or department, the methods by which student performance shall be evaluated. This should include whether the methods are the major evaluation.

(b)After the methods of evaluation have been made known, the instructor may not change them or their relative weight without the consent of at least a simple majority of the students enrolled in the course. Any changes shall be reported to the division or department.

(c)Student performances in a course shall be assessed on more than one occasion. No one essay, test, examination, etc., should have a value of more than 80% of the grade. Criteria for exemption may be determined by the division.

(d)In courses that meet regularly as a class there shall be an examination (or examinations) conducted formally under divisional auspices and worth (alone or in the aggregate) at least one-third of the final grade. Criteria for exemption may be determined by the division. The relative value of each part of an examination shall be indicated to the student. In the case of a written examination, the value shall be indicated on the examination paper.

(e)Commentary on assessed term work and time for discussion of it shall be made available to the student.

(f)At least one piece of term work which is part of the evaluation of a student performance, whether essay, lab report, review, etc., shall be returned to the student prior to the last date for withdrawal from the course without academic penalty.

(g)Grades shall be recommended by the instructor in reference to the approved scales on the basis of each student's overall performance.

In formulating their own regulations divisions may add to items (a) to (g) and may adopt fuller or more specific provisions, for example in place of such terms as "a simple majority" (b) "one-third of the final grade" (d), or in particularizing the evaluation methods referred to in (a) and (b).

II.3 Procedures in the Event of Disruptions

Principles

The following principles shall apply in the event of disruption of the academic program:

(i)The academic integrity of academic programs must be honoured; and

(ii)Students must be treated in a fair manner recognizing their freedom of choice to attend class or not without penalty.

Procedures

(a)The Vice-President and Provost, or the Academic Board, shall declare when a disruption of the academic program has occurred. The Provost shall take steps to inform the University community at large of the changes to be implemented, and will report to the Committee on Academic Policy and Programs regarding the implementation of the procedures and changes to the status of the academic programs.

(b)Individual instructors or multi-section coordinators responsible for courses that are disrupted shall determine, as the disruption proceeds, whether any changes to classroom procedures are needed to complete the course.

(c)Changes to the classroom procedures should, where possible, first be discussed with students prior to the class in which a vote of the students present on the proposed changes is to be taken. Changes agreed upon by consensus should be forwarded to the department or division with a report on the attendance at the class

(d)Where consensus on changes has not been arrived at, or where a vote is not feasible, the instructor, after class discussion, will provide the division head or chair of the department in multi-departmental faculties, with his or her recommendation, along with the results of any classroom votes. The chair or division head shall then make a decision.

(e)Where classes are not able to convene, the instructor, with the prior approval of the chair in multi-departmental faculties of the division head, shall make changes deemed necessary to the classroom procedures. In the absence of the instructor such changes will be made by the divisional head and require the approval of the Provost. Where courses are to be cancelled, approval of the division council is required. If the divisional council cannot meet, approval of the division head, or in the absence of the division head, the approval of the Provost is required.

(f) Students must be informed of changes to classroom procedures. This may be done by circulating in writing to the class, posting in the departmental and faculty offices, reporting to the divisional council, as well as listing in the campus press. Should classes resume students must be informed, at class, of any changes made during the disruption.

(g)Where a declared disruption occurs in a specific course after the last date to drop courses for the academic term or session, students who do not wish to complete the course(s) during the term or session may, prior to the last day of classes, withdraw without academic penalty. Students who withdraw from a course prior to the last day of classes as a result of declared disruption in that course shall receive full refund of the course tuition fee.

(h)Where students have not attended classes that are meeting, they nonetheless remain responsible for the course work and meeting course requirements. However, where possible, reasonable extension of deadlines for the course requirements, provision of make-up tests shall be made and reasonable alternative access to material covered should be provided.

(i) A student who considers that disruption has unreasonably affected his or her grade in a course may appeal the grade following the procedures as set out in each division. If the petition is approved, the student's original grade will be replaced by either an assessed grade or by a grade of CR/NCR, or as deemed appropriate in the particular circumstances.

II.4 Assessment in Clinical and Field Settings

Divisions may make reasonable exemptions to the classroom procedures described above in circumstances such as field or clinical courses where adherence to these procedures is not possible. Nevertheless, it is obligatory that the assessment of the performance of students in clinical or field settings should be fair, humane, valid, reliable and in accordance with the principles enunciated in the University Grading Practices Policy. Accordingly, where a student's performance in a clinical or field setting is to be assessed for credit, the evaluation must encompass as a minimum:

(a) a formal statement describing the evaluation process, including the criteria to be used in assessing the performance of students and the appeal mechanisms available. This statement should be available to all students before or at the beginning of the clinical or field experience;

(b)a mid-way performance evaluation with feedback to the student;

(c) written documentation of the final assessment.

In addition, for such clinical and field experiences, divisions must ensure that:

(d) clinical and field assessors are fully informed regarding University, divisional and course policies concerning evaluation procedures, including the specific assessment procedures to be applied in any particular field or clinical setting. Any exception from the above would require a divisional request with explanation for approval by the Governing Council.

II.5 Grade Review and Approval Process

The following principles and procedures shall govern the grade review and approval process.

(a)The distribution of grades in any course shall not be predetermined by any system of quotas that specifies the number or percentage of grades allowable at any grade level.

(b)However, a division may provide broad limits to instructors setting out a reasonable distribution of grades in the division or department. Such broad limits shall recognize that considerable variance in class grades is not unusual. The division may request an explanation of any grades for a course that exceed the limits and hence appear not to be based on the approved grade scales or otherwise appear anomalous in reference to the Policy. It is understood that this section shall only be used when the class size is thirty students or greater. Each division shall make known in the divisional Calendar of any such limits.

(c)The criterion that the Divisional Review Committee shall employ in its evaluation is whether the instructor has followed the University Grading Practices Policy. The Review Committee shall not normally adjust grades unless the consequences of allowing the grades to stand would be injurious to the standards of the University, or the class in general.

(d)Membership on the Divisional Review Committee may include students but should not include members of the divisional appeals committees.

(e)Where grades have been adjusted by a divisional committee, the students as well as the instructor shall be informed. On request, the students or the instructor shall be given the reason for the adjustment of grades, a description of the methodology used to adjust the grades, and a description of the divisional appeal process.

(f)Where a departmental review committee changes course grades, the faculty office shall be so informed. Having done so, the faculty office shall relay this information, upon request, to the students or the instructor with a description as to the reason for the change and the methodology used.

(g)Past statistical data, including drop-out rates, mean arithmetic average, etc., should be provided to the Divisional Review Committee as background information where available. The Committee will not use this information exclusively to judge whether a specific grades distribution is anomalous. Rather, the information should provide part of the basis for an overall review of grades in a division.

(h)Where class grades have been changed, or when the Divisional Review Committee had reservations about the grades, the issue will be taken up with the instructor by the division or department head, with a view to ensuring that the Grading Practices Policy is followed in future.

Appeal Procedure

Every division shall establish divisional appeal procedures. Students may appeal grades according to the procedures established for that purpose in the division. The appeal may be made whether marks have been altered by the review process or not. These procedures shall be outlined in the divisional Calendar, and available upon request at the faculty or registrar's office.

II.6 Student Access to Examination Papers

(a)All divisions should provide access to copies of the previous year's final examination papers and other years' papers, where feasible. Exemptions may be granted by an appropriate committee of the division or department.

(b)All divisions should provide students with the opportunity within a reasonable time to review their examination paper where feasible. A recovery fee should be set to cover administrative costs including photocopying.

(c)All divisions should provide, in addition to the customary re-reading of papers and the re-checking of marks, the opportunity for students to petition for the re-reading of their examination where feasible. A cost recovery fee should be set and returned where appropriate.

II.7 Conflict of Interest

Where the instructor or a student has a conflict of interest, or is in a situation where a fair and objective assessment may not be possible, this should be disclosed to the division chair or head who shall take steps to ensure fairness and objectivity.

UNIVERSITY OF TORONTO CODE OF BEHAVIOUR ON ACADEMIC MATTERS

The Governing Council of the University of Toronto has approved a Code of Behaviour that clearly sets out the standard of conduct in academic matters expected of members of the University community. The Code is enforced by the Provost and the Disciplinary Tribunal. Below are extracts from the Code, covering offences and sanctions as they apply to students. The full text is available from the Office of the Dean & the Registrar.

Section B Offences

B.1 1. It shall be an offence for a student intentionally:

(a) to forge or in any other way alter or falsify any document or evidence required for admission to the University, or to utter, circulate or make use of any such forged, altered or falsified document, whether the record be in print or electronic form;

(b) to use or possess an unauthorized aid or aids or obtain unauthorized assistance in any academic examination or term test or in connection with any other form of academic work;

(c) to personate another person at any academic examination or term test or in connection with any other form of academic work;

(d) to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e. to commit plagiarism (for a more detailed account of plagiarism see Appendix A in full text);

(e) to submit for credit, without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or program of study in the university or elsewhere;

(f) to submit for credit any academic work containing a purported statement of fact or reference to a source which has been concocted.

2. It shall be an offence for a faculty member intentionally:

(a) to approve any of the previously described offences;

(b) to evaluate an application for admission or transfer to a course or program study by other than duly established and published criteria;
(c) to evaluate academic work by a student by reference to any criterion that does not relate to its merit, to the time within which it is to be submitted or to the manner in which it is to be performed.

3. It shall be an offence for a faculty member and student alike intentionally:
(a) to forge or in any other way alter or falsify any academic record, or to utter, circulate or make use of any such forged, altered or falsified record, whether the record be in print or electronic form;
(b) to cause by action, threat or otherwise in a classroom, laboratory or examination room a disturbance, which the member knows or ought reasonably to know, obstructs the teaching of a course or the holding of a test or examination.

4.The following are offences to the extent that they relate to the teaching and learning relationship. It shall be an offence for a faculty member alike intentionally:
(a) to remove or copy or alter stored information such as books, film, data files or purpose than that for which privileges of use or access have been granted;
(c) to access any University computer, library, or other information storage, processing or retrieval system or any personal academic file without proper authorization.

5. A graduate of the University may be charged with any of the above offences committed intentionally while he or she was an active student, when, in the opinion of the Provost, the offence, if detected, would have resulted in a sanction sufficiently severe that the degree would not have been granted at the time that it was.

B.II Parties to Offences

1. (a) Every member is a party to an offence under this Code who intentionally:
(i) actually commits it;
(ii) does or omits to do anything for the purpose of aiding or assisting another member to commit the offence;
(iii) does or omits to do anything for the purpose of aiding or assisting any other person who, if that person were a member, would have committed the offence;
(iv) abets, counsels, procures or conspires with another member to commit or be a party to an offence; or
(v) abets, counsels, procures or conspires with any other person who, if that person where a member, would have committed or have been a party to the offence.
(b) Every party to an offence under this Code is liable upon admission of the commission thereof, or upon conviction, as the case may be, to the sanctions applicable to that offence.

2. Every member who, having an intent to commit an offence under this Code, does or omits to do anything for the purpose of carrying out that intention (other than mere preparation to commit the offense) is guilty of an attempt to commit the offence and liable upon conviction to the same sanctions as if he or she had committed the offence.

3. When a group is found guilty of an offence under this Code, every officer, director or agent of this group, being a member of the University, who directed, authorized or participated in the commission of the offence is a party to and guilty of the offence and is liable upon conviction to the sanctions provided for the offence.

C.I. (a) Divisional Procedures

Note: Where a student commits an offence, the faculty in which the student is registered has responsibility over the student in the matter.

1. No hearing within the meaning of Section 2 of the Statutory Powers Procedure Act is required for the purposes of, or in connection with, any of the discussions, meetings and determinations referred to in Section C.I. (a), and such discussions, meetings and determinations are not proceedings of the Tribunal.

2. Where an instructor has reasonable grounds to believe that an academic offence has been committed by a student, the instructor shall so inform the student immediately after learning of the act of conduct complained of, giving reasons, and invite the student to discuss the matter. Nothing the student says in such a discussion may be used or receivable in evidence against the student.

3. If after such a discussion, the instructor is satisfied that no academic offence has been committed, he or she shall so inform the student and no further action shall be taken in the matter by the instructor, in which case he or she may again proceed in accordance with subsection 2.

4. If after such discussion, the instructor believes that an academic offence has been committed by the student, or if the student fails or neglects to respond to the invitation for discussion, the instructor shall make a report of the matter to the department chair or through the department chair to the dean. (See also C.I. (b)1.)

5. When the dean or the department chair, as the case may be, has been so informed, he or she shall notify the student in writing accordingly, provide him or her with a copy of the Code and subsequently afford the student an opportunity for discussion of the matter. In the case of the dean being informed, the chair of the department and the instructor shall be invited by the dean to be present at the meeting with the student. The dean shall conduct the interview.

6. Before proceeding with the meeting, the dean shall inform the student that he or she is entitled to seek advice, or to be accompanied by counsel at the meeting, before making, and is not obliged to make, any statement or admission, but shall warn that if he or she makes any statement or admission in the meeting, it may be used or receivable in evidence against the student in the hearing of any charge with respect to the offence or alleged offence in question. The dean shall also advise the student, without further comment or discussion, of the sanctions that may be imposed under Section C.I. (b), and that the dean is not obliged to impose a sanction but may instead request that the Provost lay a charge against the student. Where such advice and warning have been given, the statements and admissions, if any, made in such a meeting may be used or received in evidence against the student in any such hearing.

7. If the dean, on the advice of the department chair and the instructor, or if the department chair, on the advice of the instructor, subsequently decides that no academic offence has been committed and that no further action in the matter is required, the student shall be so informed in writing and the student's work shall be accepted for normal evaluation or, if the student was prevented from withdrawing from the course by the withdrawal date, he or she shall be allowed to do so. Thereafter, the matter shall not be introduced into evidence at a Tribunal hearing for another offence.

8. If the student admits the alleged offence, the dean or the department chair may either impose the sanction that he or she considers appropriate under Section C.I. (b) or refer the matter to the dean or Provost, as the case may be, and in either shall inform the student in writing accordingly. No further action

in the matter shall be taken by the instructor, the department chair or the dean if the dean imposes a sanction.

9. If the student is dissatisfied with a sanction imposed by the department chair or the dean, as the case may be, the student may refer the matter to the dean or Provost, as the case may be, for consideration.

10. If the student does not admit the alleged offence, the dean may, after consultation with the instructor and the department chair, request that the Provost lay a charge against the student. If the Provost agrees to lay a charge, the case shall proceed to the Trial Division of the Tribunal.

11. Normally, decanal procedures will not be examined in a hearing before the Tribunal. A failure to carry out the procedures referred to in this Section, or any defect or irregularity in such procedures, shall not invalidate any subsequent proceedings of or before the Tribunal, unless the chair of the hearing considers that such failure, defect or irregularity resulted in a substantial wrong, detriment or prejudice to the accused. The chair will determine at the opening of the hearing whether there is going to be any objection to defect, failure or irregularity.

12. No degree, diploma or certificate of the University shall be conferred or awarded, nor shall a student be allowed to withdraw from a course from the time of the alleged offence until the final disposition of the accusation. However, a student shall be permitted to use University facilities while a decision is pending, unless there are valid reasons for the dean to bar him or her from a facility. A student upon whom a sanction has been imposed by the dean or the department chair under Section C.I. (b) or who has been convicted by the Tribunal shall not be allowed to withdraw from a course so as to avoid the sanction imposed.

13. A record of cases disposed of under Section C.I.(a) and of the sanctions imposed shall be kept in the academic unit concerned and may be referred to by the dean in connection with a decision to prosecute, or by the prosecution in making representations as to the sanction or sanctions to be imposed by the Tribunal, for any subsequent offence committed by the student. Information of such cases shall be available to other academic units upon request and such cases shall be reported by the dean to the Secretary of the Tribunal for use in the Provost's annual report to the Academic Board. The dean may contact the Secretary of the Tribunal for advice on for information on cases disposed of under Section C.II hereof.

14. Where a proctor or invigilator, who is not a faculty member, has reason to believe that an academic offence has been committed by a student at an examination or test, the proctor or invigilator shall so inform the student's dean or department chair, as the case may be, who shall proceed as if he or she were an instructor, by analogy to the other provisions of this section.

15. In the case of alleged offences not covered by the above and not involving the submission of academic work, such as those concerning forgery or uttering, library or computer material or library or computer resources, and in cases involving cancellation, recall or suspension of a degree, diploma or certificate, the procedure shall be regulated by analogy to the other procedures of this section.

C.I. (b) Divisional Sanctions

1. In an assignment worth 10 percent or less of the final grade, the department chair may handle the matter if:

(i) the student admits guilt; and

(ii) the assignment of a penalty is limited to at most a mark of zero for the piece of work.

If the student does not admit guilt, or if the department chair chooses, the matter shall be brought before the dean.

2. One or more of the following sanctions may be imposed by the dean where a student admits to the commission of an offence:

(a) a written reprimand

(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;

(c)assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;

(d)assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;

(e)denial of privileges to use any facility of the University, including library and computer facilities;

(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;

(g)assignment of a grade of zero of a failure for the course in respect of which the offence was committed;

(h)suspension from attendance in a course or courses, a program, an academic division, unit, or the University for a period of not more than twelve months. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;

3. The dean shall have the power to record any sanction imposed on the student's academic record and transcript for such length of time as he or she considers appropriate. However, the sanctions of suspension or a notation specifying academic misconduct as the reason for a grade of zero for a course shall normally be recorded for a period of five years.

4. The Provost shall, from time to time, indicate appropriate sanctions for certain offences. These guidelines shall be sent for information to the Academic Board and attached to the Code as Appendix "C".

C.II. (b) Tribunal Sanctions

1. One or more of the following sanctions may be imposed by the Tribunal upon the conviction of any student:

(a) a written reprimand

(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;

(c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;

(d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;

(e) denial of privileges to use any facility of the University, including library and computer facilities;

(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;

(g) assignment of a grade of zero or a failure for any completed or uncompleted course or courses in respect of which the offence was committed;

(h) suspension from attendance in a course or courses, a program, an academic division or unit, or the University for a period of time up to five years as may be determined by the Tribunal. Where a student has not completed a course or courses in respect of which an offence has

not been committed, withdrawal from the course or courses without academic penalty shall be allowed;

5 (i) recommendation of expulsion from the University. The Tribunal has power only to recommend that such a penalty be imposed. In any such case, the recommendation shall be made by the Tribunal to the President for a recommendation by him or her to the Governing Council. Expulsion shall mean that the student shall be denied any further registration at the University in any program and his or her academic record and transcript shall record permanently this sanction. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed. If a recommendation for expulsion is not adopted, the governing Council shall have the power to impose such lesser penalty as it sees fit.

(i) recommendation to the Governing Council for cancellation, recall or suspension of one or more degrees, diplomas or certificates obtained by any graduate; or

(ii) cancellation of academic standing or academic credits obtained by any former student who, while enrolled, committed any offence which if detected before the granting of the degree, diploma, certificate, standing or credits would, in the judgment of the Tribunal, have resulted in a conviction and the application of a sanction sufficiently severe that the degree, diploma, certificate, standing, credits or marks would not have been granted.

2.The jury shall have the power to order that any sanction imposed by the Tribunal be recorded on the student's academic record and transcript for such length of time as the jury considers appropriate.

3.The Tribunal may, if it considers appropriate, report any case to the Provost who may publish a notice of the decision of the Tribunal and the sanction or sanctions imposed in the University newspapers, with the name of the student withheld.

Subject to Governing Council approval, this Code of Student Conduct will come into effect on July 1, 2002.

UNIVERSITY OF TORONTO CODE OF STUDENT CONDUCT

A. Preface

1.The University of Toronto is a large community of teaching staff, administrative staff and students, involved in teaching, research, learning and other activities. Student members of the University are adherents to a division of the University for the period of their registration in the academic program to which they have been admitted and as such assume the responsibilities that such registration entails.

2. As an academic community, the University governs the activities of its members by standards such as those contained in the Code of Behaviour on Academic Matters, which provides definitions of offences that may be committed by student members and which are deemed to affect the academic integrity of the University's activities.

3. The University sponsors, encourages or tolerates many non-academic activities of its members, both on its campuses and away from them. These activities, although generally separate from the defined requirements of students' academic programs, are a valuable and important part of the life of the University and of its students.

4.The University takes the position that students have an obligation to make legal and responsible decisions concerning their conduct as, or as if they were, adults. The University has no general responsibility for the moral and social behaviour of its students. In the exercise of its disciplinary authority and responsibility, the University treats students as free to organize their own personal lives, behaviour and associations subject only to the law and to University regulations that are necessary to protect the integrity and safety of University activities, the peaceful and safe enjoyment of University housing by residents and neighbours, or the freedom of members of the University to participate reasonably in the programs of the University and in activities in or on the University's premises. Strict regulation of such activities by the University of Toronto is otherwise neither necessary nor appropriate. Under some circumstances, such as when a student has not yet reached the legal age of majority, additional limitations on student conduct may apply.

5.University members are not, as such, immune from the criminal and civil laws of the wider political units to which they belong. Provisions for non-academic discipline should not attempt to shelter students from their civic responsibilities nor add unnecessarily to these responsibilities. Conduct that constitutes a breach of the Criminal Code or other statute, or that would give rise to a civil claim or action, should ordinarily be dealt with by the appropriate criminal or civil court. In cases, how ever, in which criminal or civil proceedings have not been taken or would not adequately protect the University's interests and responsibilities as defined below, proceedings may be brought under a discipline code of the University, but only in cases where such internal proceedings are appropriate in the circumstances.

6.The University must define standards of student behaviour and make provisions for student disciplines with respect to conduct that jeopardizes the good order and proper functioning of the academic and nonacademic programs and activities of the University or its divisions, that endangers the health, safety, rights or property of its members or visitors, or that adversely affects the property of the University or bodies related to it, where such conduct is not, for the University's defined purposes, adequately regulated by civil and criminal law.

7. Nothing in this Code shall be construed to prohibit peaceful assemblies and demonstrations, lawful picketing, or to inhibit freedom of speech as defined in the University.

8. In this Code, the word "premises" includes lands, buildings and grounds.

9. In this Code, "student" means any person.

(i) engaged in any academic work which leads to the recording and/or issue of a mark, grade or statement of performance by the appropriate authority in the University or another institution; and/or

(ii) associated with or registered as a participant in any course or program of study offered by or through a college, faculty, school, centre, institute or other academic unit or division of the University; and/or

(iii) entitled to a valid student card who is between sessions but is entitled because of student status to use University facilities; and/or

(iv) who is a post-doctoral fellow.

10. In this Code, the words "University of Toronto" refer to the University of Toronto and include any institutions federated or affiliated with it, where such inclusion has been agreed upon by the University and the federated or affiliated institution, with respect to the premises, facilities, equipment, services, activities, students and other members of the federated or affiliated institution.

Note: The University of Toronto has agreed that, when the premises, facilities, equipment, services or activities of the University of Toronto are referred to in this Code, the premises, facilities, equipment, services and activities of the University of St. Michael's College, Trinity College and Victoria University are included.

11. In this Code, where an offence is described as depending on "knowing", the offence shall likewise be deemed to have been committed if the person ought reasonably to have known.

12. This Code is concerned with conduct that the University considers unacceptable. In the case of student members of the University, the procedures and sanctions described herein shall apply, unless the matter has been or is to be dealt with under other provisions for the discipline of students. In the case of the other members of the University, such conduct is to be dealt with in accordance with the established policy, procedures and agreements that apply to the members.

13. Subject to the conditions and considerations outlined in Section B., this Code is concerned with conduct arising in relation to a wide variety of activities and behaviours including, but not limited to, conduct related to the use of computers and other information technology and the use or misuse of alcohol. In principle, alleged offences that arise in relation to such conduct are not distinct from those that arise out of other activities that occur in the University community. Such activities may also be considered the commission of one or more offences and, in appropriate circumstances, may be dealt with under other University policies or regulations specified to the behaviour.

B. Offences

The following offences constitute conduct that shall be deemed to be offences under this Code, when committed by a student of the University of Toronto, provided that such conduct

(i)has not been dealt with as failure to meet standards of professional conduct as required by a college, faculty or school; and

(ii)is not specifically assigned to the jurisdiction of the University Tribunal, as in the case of offences described in the Code of Behaviour on Academic Matters, or to another disciplinary body within the University of Toronto, as in the case of sexual harassment as described in the Policy and Procedures: Sexual Harassment; or to a divisional disciplinary body, such as a residence council or a recreational athletics disciplinary body; or is covered under these policies but which is deemed by the head of the division to be more appropriately handled by the **Code of Student Conduct**; and

(iii)except as otherwise provided herein, occurs on premises of the University of Toronto or elsewhere in the course of activities sponsored by the University of Toronto or by any of its divisions; and

(iv)has not been dealt with under provisions for the discipline of students with respect to University offices and services whose procedures apply to students in several academic divisions, such as University residences, libraries or athletic and recreational facilities.

1. Offences Against Persons

(a)No person shall assault another person sexually or threaten any other person with sexual assault.

(b)No person shall otherwise assault another person, threaten any other person with bodily harm, or knowingly cause any other person to fear bodily harm.

(c)No person shall knowingly create a condition that unnecessarily endangers the health or safety of other persons.

(d)No person shall threaten any other person with damage to such person's property, or knowingly cause any other person to fear damage to her or his property.

(e)No person shall engage in a course of vexatious conduct that is directed at one or more specific individuals, and that is based on the race, ancestry, place of origin, colour, ethnic origin, citizenship, sex, sexual orientation, creed, age, marital status, family status, handicap, receipt of public assistance or record of offences of that individual or those individuals, and that is known to be unwelcome, and that exceeds the bounds of freedom of expression or academic freedom as these are understood in University policies and accepted practices, including but not restricted to, those explicitly adopted.

Note: Terms in this section are to be understood as they are defined or used in the Ontario Human Rights Code. Vexatious conduct that is based on sex or sexual orientation is considered an offence under the University's Policy and Procedures: Sexual Harassment. If the Sexual Harassment Officer believes, after consultation with relevant parties, that a complaint based on sex or sexual orientation would be better handled under the Code of Student Conduct, the Officer may refer the matter to the appropriate head of divisions.

(f)(i)No person shall, by engaging in the conduct described in subsection (ii) below, whether on the premises of the University or away from the premises of the University, cause another person or persons to fear for their safety or the safety or another person known to them while on the premises of the University of Toronto or in the course of activities sponsored by the University of Toronto or by any of its divisions, or cause another person or persons to be impeded in exercising the freedom to participate reasonable in the programs of the University and in activities in or on the University's premises, knowing that their conduct will cause such fear, or recklessly as to whether their conduct causes such fear.

(ii) The conduct mentioned in subsection (i) consists of

(a) repeatedly following from place to place the other person or anyone known to them:

(b) repeatedly and persistently communicating with, either directly or indirectly, the other person or anyone known to them:

(c) besetting or repeatedly watching the dwelling-house, or place where the other person, or anyone known to them, resides, works, carries on business or happens to be: or

d) engaging in threatening conduct directed at the other person or any member of the family, friends or colleagues or the other person.

2. Disruption

No person shall cause by action, threat or otherwise, a disturbance that the member knows obstructs any activity organized by the University of Toronto or by any of its divisions, or the right of another member or members to carry on their legitimate activities, to speak or to associate with others. For example, peaceful picketing or other activity outside a class or meeting that does not substantially interfere with the communication inside, or impede access to the meeting, is an acceptable expression of dissent. And silent or symbolic protest is not to be considered disruption under this Code. But noise that obstructs the conduct of a meeting or forcible blocking of access to an activity constitutes disruption.

3. Offences involving property

(a) No person shall knowingly take, destroy or damage premises of the University of Toronto.

(b) No person shall knowingly take, destroy or damage any physical property that is not her or his own.

(c) No person shall knowingly destroy or damage information or intellectual property belonging to the University of Toronto or to any of its members.
(d) No person, in any manner whatsoever, shall knowingly deface the inside or outside of any building of the University of Toronto.
(e) No person, knowing the effects or property to have been appropriated without authorization, shall possess effects or property of the University of Toronto.
(f) No person, knowing the effects or property to have been appropriated without authorization, shall possess any property that is not her or his own.
(g) No person shall knowingly create a condition that unnecessarily endangers or threatens destruction of the property of the University of Toronto or of any of its members.

4. Unauthorized Entry or Presence

No person shall, contrary to the expressed instruction of a person or persons authorized to give such instruction, or with intent to damage or destroy the premises of the University of Toronto or damage, destroy or steal any property on the premises of the University of Toronto that is not her or his own, or without just cause knowingly enter or remain in or on any such premises.

5.Unauthorized Use of University Facilities, Equipment or Services

(a) No person shall knowingly use any facility, equipment or service of the University of Toronto contrary to the expressed instruction of a person or persons authorized to give such instruction, or without just cause.
(b) No person shall knowingly gain access to or use any University computing or internal or external communications facility to which legitimate authorization has not been granted. No person shall use any such facility for any commercial, disruptive or unauthorized purpose.
(c) No person shall knowingly mutilate, misplace, misfile, or render inoperable any stored information such as books, film, data files or programs from a library, computer or other information storage, processing or retrieval system.

6.False charges

No person shall knowingly or maliciously bring a false charge against any member of the University of Toronto under this Code.

7. Aiding in the Commission of an Offence

No person shall counsel, procure, conspire with or aid a person in the commission of an offence defined in this Code.

8.Refusal to Comply with Sanctions

No person found guilty of an offence under this Code shall refuse to comply with a sanction or sanctions imposed under the procedures of this Code.

9.Unauthorized Possession or Use of Firearms or Ammunition

No person other than a peace officer or a member of the Canadian Forces acting in the course of duty shall possess or use any firearm or ammunition on the premises of the University of Toronto without the permission of the officer of the University having authority to grant such permission.
Note: The President of the University or another senior officer designated by the President has been given the authority to grant such permission for the premises of the University of Toronto under the authority of the Governing Council of the University. The President has designated the Vice-President, Business Affairs, who is the Chief Administrative Officer of the University to exercise this authority. Various officers of institutions federated with the University of Toronto have authority to grant such permission with respect to the premises of the federated institutions.

C. Procedures

1. General

(a)The University shall establish a centrally appointed pool of trained Investigating and Hearing Officers, who shall be available to the divisions, at the discretion of the head of the division, if that is considered appropriate or preferable for any reason.
(b)Each division shall appoint an Investigating Officer and a Hearing Officer, who may be student, staff or faculty members from that division.
(c)Whether the incident is investigated locally or centrally, every effort shall be made to conclude the case through to delivery of a final decision within the University within one year from the alleged incident of misconduct.
(d) Pursuant to the provisions of Section D., interim conditions may be imposed by the head of the division.
(e) For the purposes of confidential and central record keeping, a one-page summary of the outcome of all investigations, whether or not they have proceeded to a Hearing, shall be copied to the Judicial Affairs Officer in the Office of the Governing Council.
(f) Whenever possible and appropriate, informal resolution and mediation shall be used to resolve issues of individual behaviour before resort is made to formal disciplinary procedures.

2. Specific

(a)An Investigating Officer shall be appointed for a term of up to three years by the principal, dean or director (hereinafter called "head") of each faculty, college or school in which students are registered (hereinafter called "division"), after consultation with the elected student leader or leaders of the division, to investigate complaints made against student members of that division. Investigating Officers shall hold office until their successors are appointed.
(b) A Hearing Officer shall be appointed for a term of up to three years by the council of each division to decide on complaints under this Code made against student members of that division. Hearing Officers shall hold office until their successors are appointed.
(c)If the Investigating Officer is unable to conduct an investigation, or the Hearing Officer is unable to conduct a hearing, or where the head of the division believes on reasonable grounds that the appointed officer is inappropriate to conduct the particular investigation or chair a particular hearing, then the head of the division shall seek an appointment from the central pool for that particular case. If the head of the division intends to request either suspension from registration or expulsion from the University as a sanction in a particular case, or if the case appears to the head of the division to require a Hearing Officer with legal qualifications, then the Senior Chair of the University Tribunal may, on the application of the head of the division, appoint a legally qualified person as Hearing Officer for the particular case.
(d) Where the head of the division has reason to believe that a non-academic offence, as defined in this Code, may have been committed by a student member or members of the division, the Investigating Officer will conduct an investigation into the case. After having completed the investigation, the Investigating Officer shall report on the investigation to the head of the division. If the head of the division concludes,

on the basis of this report, that the student or students may have committed an offence under the Code of Student Conduct, the head of the division shall have the discretion to request that a hearing take place to determine whether the student or students have committed the offence alleged.

(e)The hearing will be chaired by the Hearing Officer. The case will be presented by an Investigating Officer, who may be assisted and represented by legal counsel. If the right to a hearing is waived, or after a hearing, the Hearing Officer will rule on whether the student or students have committed the offence alleged and may impose one or more sanctions as listed below. The accused student or students may be assisted and represented by another person, who may be legal counsel.

(f)Appeals against decisions of bodies acting under authority from the council of a division to hear cases arising out of residence codes of behaviour may be made to the Hearing Officer of the division, where provision therefor has been made by the council of the division.

(g) Appeals against the decision of the Hearing Officer may be made to the Discipline Appeals Board of the Governing Council.

(h) Where the head of a division has reason to believe that a non-academic offence may have been committed by a group of students including students from that division and from another division or divisions, the head may consult with the head of the other division or divisions involved and may then agree that some or all of the cases will be investigated jointly by the Investigating Officers of the divisions of the students involved and that some or all of the cases will be heard together by the Hearing Officer of one of the divisions agreed upon by the heads and presented by one of the Investigating Officers agreed upon by the heads.

D. Interim Conditions and Measures

1. Interim Conditions: Ongoing Personal Safety

In those cases where the allegations of behaviour are serious and, if proven, could constitute a significant personal safety threat to other students or members of the University community, the head of the division is authorized to impose interim conditions that balance the need of complainants for safety with the requirement of fairness to the respondent student. The interim conditions are in no way to be construed as indicative of guilt, and shall remain in place until the charges are disposed of under the Code's procedures.

2. Interim Measures: Urgent Situations

In some circumstances, such as those involving serious threats or violent behaviour, it may be necessary to remove a student from the University. Where the head of the division has requested an investigation by the Investigating Officer and the investigation is pending, the Vice-President & Provost (or delegate) may, on the advice of the head of the division, suspend a student or students temporarily for up to three working days if, in the opinion of the Vice-President & Provost (or delegate), there is reasonable apprehension that the safety of others is endangered, damage to University property is likely to occur, or the continued presence of the student(s) would be disruptive to the legitimate operations of the University. The student(s) shall be informed immediately in writing of the reasons for the suspension and shall be afforded the opportunity to respond. Any such temporary suspension must be reviewed by the Vice-President & Provost (or delegate) within the three-day temporary suspension period, following a preliminary investigation, and either revoked or continued. If the suspension is continued, the student(s) may appeal to the Senior Chair (or delegate), or the Associate Chair (or delegate) of the University Tribunal, who shall hear and decide on the appeal within five days.

E. Sanctions

The following sanctions or combinations of them may by imposed upon students found guilty of committing an offence under this Code. In addition, students found to have committed an offence may be placed on conduct probation for a period not to exceed one year, with the provision that one or more of the following sanctions will be applied if the conduct probation is violated.

1. Formal written reprimand
2. Order for restitution, rectification or the payment of damages
3. A fine or bond for good behaviour not to exceed $500
4. Requirement of public service work not to exceed 25 hours
5. Denial of access to specified services, activities or facilities of the University for a period of up to one year

The following two sanctions, which would directly affect a student's registration in a program, may be imposed only where it has been determined that the offence committed is of such as serious nature that the student's continued registration threatens the academic function of the University of Toronto or of any of its divisions or the ability of other students to continue their programs of study. Where the sanction of suspension and/or expulsion has been imposed on a student, the Vice-President & Provost (or delegate) shall have the power to record that sanction on the student's academic record and transcript for such length of time as he or she considers appropriate. A sanction of suspension shall be recorded on the student's academic record and transcript for a period of five years. The following wording shall be used: "Suspended from the University of Toronto for reasons of non-academic misconduct for a period of [length of suspension], [date]." A sanction of expulsion shall be permanently recorded on a student's academic record and transcript. The following wording shall be used: "Expelled from the University of Toronto for reasons of non-academic misconduct, [date]."

6. Suspension from registration in any course or program of a division or any division for a period of up to one year.
7. Recommendation for expulsion from the University.

Memorandum on the Maintenance and Use of the Records of Non-Academic Discipline Proceedings

1. Keeping of Records

Records must be kept in all cases that have been the subject of an investigation and have resulted in the imposition of a sanction, whether or not the student has waived the right to a hearing. Likewise, a Record of the Proceedings of Non-Academic Discipline Hearings must be kept in all cases that have proceeded to a Hearing.

2. Composition of Record

The Record of Proceedings on Non-Academic Discipline cases shall comprise:

(a) the written report of the Investigating Officers, if any;
(b) the Notice of Hearing (including the offence charged);
(c) documentary evidence filed at a Hearing;
(d) the decision of the Hearing Officer and the reasons therefor.

3. Storage of Records

The Records of the Proceedings of Non-Academic Discipline Hearings shall be stored in the office of the head of the division.

4. Records of the Investigating Officer

Where the investigation has not proceeded to a Hearing, the records and notes of the Investigating Officer shall be kept and may have a bearing on the decision to prosecute in a future case. Where a sanction has been imposed, a copy of the letter of sanction to the student shall be filed, in confidence, with the Judicial Affairs Officer, Office of the Governing Council.

5. Publishing of Records

Decisions of the Hearing Officer, including the name of the respondent, the offence and the sanction, shall be reported to the Vice-President & Provost, who shall convey the information, anonymously and in statistical form, annually to the University Affairs Board. A Hearing Officer or the Discipline Appeals Board may recommend to the Vice-President & Provost that the nature of the offence and the sanction be published in the University newspapers. Where circumstances warrant, they may also order the publication of the name of the person found to have committed the offence. The Vice-President & Provost shall have the discretion to withhold publication of the name of the person.

6. Use of Records

Records of previous convictions may be taken into account in imposing a sanction.

7. Tape Recordings of Hearings

The Hearing Officer shall ensure that a tape recording is made of all sessions of a Hearing. Such tape recordings shall be kept by the head of the division for at least 90 days after notice has been given of the decision of the hearing.

Memorandum of Procedures for Hearings Arising from the Code of Student Conduct

1. Complaints about the alleged commission of any offence under the Code of Student Conduct may be made in writing by any person ("the complainant") to the principal, dean or director ("the head") of the college, faculty or school ("the division") in which the student or students who are alleged to have committed the offence ("the accused") are or were registered.
2. The head of the division shall consider the written complaint and shall determine if the conduct complained of appears to fall under the Code of Student Conduct. If it does not appear to fall under the Code of Student Conduct, the head may take whatever other action he or she deems appropriate to the circumstances, including communication to the complainant of the conclusion he or she has drawn. Where a student's conduct comes to light after a student has left the University, the head of the division may decide to proceed, if the seriousness of the allegation warrants such action.
3. If the head of the division considers that the conduct complained of appears to fall under the Code of Student Conduct, he may request the Investigating Officer to conduct a discreet investigation of the case and to make a report to him or her.
4. If, on the basis of the report of the Investigating Officer, the head of the division concludes that the accused may have committed an offence under the Code of Student Conduct, he or she will have the discretion to request that a hearing take place to determine whether the accused has committed the offence alleged.
5. To initiate a hearing, the head of the division shall give written notice to the accused indicating the nature of the complaint, the offence alleged and setting a date, time and place for a hearing to provide an opportunity for the accused to respond to the allegations made. The notice shall indicate that if the accused does not appear at the hearing, the hearing may proceed in the absence of the accused.
6. The hearing will be chaired by the Hearing Officer, who shall not have been involved in the investigation leading up to the decision to request a hearing, and who shall make a decision on the basis of evidence presented at the hearing.
7. Hearings shall be conducted in an informal manner, in accordance with the principles of natural justice, and the Hearing Officer shall not be bound to observe strict legal procedures. Procedural defects will not invalidate the proceedings unless there has been a substantial wrong or denial of natural justice.
8. The parties to the hearing are the head of the division, represented by the Investigating Officer, who may be assisted and represented by legal counsel, and the accused, who may be assisted and represented by another person, who may by a lawyer. Both parties shall be allowed to call, examine and cross-examine witnesses and present evidence and argument.
9. Hearings shall be open to members of the University unless the Hearing Officer decides there is sufficient cause to provide otherwise.
10. The Hearing Officer is not bound to conduct the hearing according to strict rules of evidence. Evidence may be received in written and oral form.
11. The Hearing Officer may take note of matters generally within the knowledge of members of the University community.
12. The accused may waive the right to a hearing under these procedures, in which case the Hearing Officer will rule on whether the accused has committed the offence alleged and impose one or more of the sanctions listed in the Code of Student Conduct.
13. After a hearing, the Hearing Officer shall rule on the complaint and, where the Hearing Officer finds that the accused has committed an offence, shall impose one or more of the sanctions listed in the Code of Student Conduct and give reasons for the decision. A copy of the letter to the student imposing the sanction shall be copied, in confidence, the Judicial Affairs Officer, Office of the Governing Council.
14. The onus of proof is on the head of the division, who must show on clear and convincing evidence that the accused has committed the offence alleged.
15. Any penalty or remedy shall be stayed pending the outcome of any appeal to the Discipline Appeals Board.

ACCESS TO STUDENT ACADEMIC RECORDS

The University of Toronto has established an official policy on Access to Student Academic Records. The full text is available in the Office of the Dean, and the Registrar. The extracts published below provide an overview of the main points of the policy.

1. Definition of Official Student Academic Records

(a) Registration and enrolment information; fees forms; basis for a student's admission such as the application and supporting documents.
(b) Results for each course and academic period.
(c) Narrative evaluations of a student's academic performance, used to judge his/her progress through an academic program.
(d) Results of any petitions and appeals filed by a student.
(e) Medical information relevant to a student's academic performance which has been furnished at the request or with the consent of the student concerned.
(f) Letters of reference which may or may not have been provided on the understanding that they shall be maintained in confidence.

(g) Personal information that is required in the administration of academic records such as name, address, telephone number, citizenship, social insurance number.

2. Access to Official Student Academic Records

(a) Access by a Student

Upon written request a student may, within 30 days of the receipt of the request, examine and have copies made of his/her academic record as defined above, with the exception of letters of reference which have been provided on the understanding that they shall be maintained in confidence. A student may, however, be advised of the identity of the authors of any confidential letters contained in his or her official academic record. A student has the right to challenge the accuracy of his or her official student academic record with the exception of those portions of the record which comprise letters of reference that have been provided or obtained on the expressed or implied understanding that they shall be maintained in confidence, and to have his or her official student academic record supplemented with comments so long as the sources of such comments are identified and the official student academic record remains securely within the custody of the academic division.

(b) Access by Alumni and Former Students

An alumnus or alumna or a former student may examine and have copies made of the portion of his or her official student academic record as defined in Section 1 above. Requests must be made in writing and the division shall respond within 30 days of receipt of the request.

(c) Access by University Staff and Members of Official University Councils and Standing Committees

Members of the teaching and administrative staff of the University and members of official University and divisional councils and committees shall have access to relevant portions of an official student's academic record for purposes related to the performance of their duties. A staff member requesting information must have a legitimate need to have the requested information for the effective functioning of the position or office. Access to medical information as defined in 1(e) above shall be granted to members of the teaching and administrative staff only with the prior expressed or implied consent of the student.

(d) Access by University Campus Organizations

Recognized campus organizations in the University of Toronto shall have access to registration and enrolment information as well as to the sessional address and telephone number of students named by that organization for the legitimate use of that organization. The campus organization must agree to use the name and address information only for the specific purpose for which it was provided.

(e) Access by Others

By the act of registration a student gives implicit consent for a minimal amount of information to be made freely available to all enquirers:
-the academic division(s), degree program(s) and the sessions(s) in which a student is or has been registered
-degree(s) received and date(s) of convocation.

Any other information contained in the official student academic record (with the exception of confidential letters of reference), shall be released to other persons and agencies only with the student's prior expressed written consent, or on presentation of a court order, or otherwise under compulsion of law.

(f) Refusal of Access

The University reserves the right to withhold access to the statements of results and transcripts of students, alumni and former students who have outstanding debts or obligations to the University in accordance with the Policy on Academic Sanctions for Students Who Have Outstanding University Obligations.

The above is a condensation of the University of Toronto Policy on Access to Student Academic Records. The full text is available in the Office of the Dean.

POLICY ON AUDITING OF COURSES

Definition: An auditor may attend lectures and other class meetings, to take part in class discussions, and receive written confirmation of attendance. An auditor will not receive evaluations of participation, and will not be allowed to submit assignments or write examinations and tests, except by special and express permission. The University's Code of Student Conduct will apply to auditors.

Priority for Access to Courses

In all cases, students registered in the University will have priority over students who are not registered. Consideration for access to courses as auditors will be given in the following order:

In all cases students registered in the University who wish to audit courses have priority over students who are not registered in the University.

Registered Students Who Wish to Audit.

1. Students who are registered and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.

2. Students registered in the University and in the faculty in which the course will be audited have priority over registered students from other faculties.

3. Students who are registered in the University or who have graduated from the University, and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement, and over other applicants or admission who wish to audit courses.

Non-registered Students Who Wish to Audit

4. Students from other universities who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.

5.All other persons who wish to audit.

Divisional Discretion

1. No faculty, school or college is required to make courses accessible by any individual as an auditor except when it has counselled a registered student to audit the course.

2. If a faculty, school or college does make courses accessible by auditors, it will follow this policy, and may restrict access to:

a. Student registered in the faculty, school or college

b. Students registered in the University
c. Students who do not wish to receive Certificates of Attendance.

3. If a faculty, school, or college decides to make courses accessible by auditors, the final determination of whether or not a person should be allowed to audit and whether or not space is available or an auditor in the course will be made by the instructor, except when the course has been formally filled.
4. If a faculty, school or college decides not to make courses accessible by auditors, instructors do not have discretion to allow auditing in their individual courses.

Certificates of Attendance

1. A faculty, school, or college may issue Certificates of Attendance to auditors who have attended at least 75 % of the meetings of the class.
2. Students who wish to receive a Certificate of Attendance must accordingly notify the instructor in writing at or before the first meeting of the class, otherwise the faculty, school, or college is under no obligation to issue a certificate.
3. Records of attendance must be kept for students who wish to receive a Certificate of Attendance.
4. No credit will be given for a Certificate of Attendance if an auditor later registers or re-registers in the course or in the University. Certificates of Attendance will not be part of the Official Student Academic Record.
5. Certificates of Attendance may be issued only once. Replacements will not be issued.

Fees

1. Students registered in the University and employees of the University will not be charged an audit fee for auditing except in cases where Certificates of Attendance are requested.
2. Auditors who are not registered in the University or are not employees or the University will be charged an audit fee at a minimum of 40% of the respective tuition fee for registered students, as will students who are registered in the University and employees of the University who request Certificates of Attendance.
3. Revenue from auditing fees will be divisional income, and will be collected by the division.
4. All auditors will be charged the same administrative user fees and cost-recovery fees as registered students. Costs of supplies, field trips, and any costs and incidental expenses shall be met by all auditors even in cases where University and Ministry policies prohibit such fees for registered students.
5. The auditing fee is for auditing only. Non-registered students who wish to use other University services (for example, the University of Toronto Library) may have access to them on terms normally available to members of the community at large.
6. Audit fees must be paid by October 1, February 1, and July 1 in each session respectively. Audit fees will not be refunded.

Officers Of The University: A list of officials of the University of Toronto can be found at: http://www.utoronto.ca/govcncl/tgc/3.01.07.pdf

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